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A TREATISE
ON THE
PRONUNCIATION
OF THE
FRENCH LANGUAGE,
OR
A SYNOPSIS OF RULES
FOR
PRONOUNCING THE FRENCH LANGUAGE,
WITH PRACTICAL IRREGULARITIES, EXEMPLIFIED.

SECOND EDITION, ENLARGED AND IMPROVED.

BY JEAN B. MEILLEUR, M. D.

AUTHOR OF A TREATISE ON CHEMISTRY, AND OF A NEW ENGLISH GRAMMAR, FOR THE USE OF THE CANADIAN YOUTH; MEMBER OF SEVERAL LEARNED SOCIETIES; AND FORMERLY LECTURER ON THE PRINCIPLES OF THE FRENCH LANGUAGE IN DARTMOUTH COLLEGE, HANOVER, N.H., &c. &c.

"If one understand the French, it is no great recommendation to him; but, if he do not, it is a shame."

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AND FOR SALE AT THE DIFFERENT BOOK STORES.

1841.

Recu des lettres de l'Antenne

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FRENCH ALPHABET.

The sound or articulation of each individual letter of the French Alphabet, constitutes its very name; and the sound of each letter of this alphabet may be represented thus:—

<i>A—aw.</i>	<i>N—enn.</i>
<i>B—bey.</i>	<i>O—O.</i>
<i>C—sey.</i>	<i>P—pey.</i>
<i>D—dey.</i>	<i>Q—kuh.</i>
<i>E—ey.</i>	<i>R—err.</i>
<i>F—eff.</i>	<i>S—ess.</i>
<i>G—zjey.</i>	<i>T—tey.</i>
<i>H—auish.</i>	<i>U—uh.</i>
<i>I—ee.</i>	<i>V—vey.</i>
<i>J—zjee.</i>	<i>X—eex.</i>
<i>K—kaw.</i>	<i>Y—eegreck.</i>
<i>L—ell.</i>	<i>Z—zed.</i>
<i>M—emm.</i>	

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PREFACE TO THE SECOND EDITION.

IF one asks me to tell him, at once, what are the main parts of the following Treatise, I will answer, that it contains, first, an introduction, which consists of general considerations upon the mechanism and the philosophy of language; second, some considerations upon the vowels, separately, as the artificial means of representing the inarticulate vocal sounds; third, short considerations upon the consonants, collectively, as the artificial means of representing the articulate vocal sounds; fourth, analytical considerations upon all the letters of the French alphabet, disposed and treated each in an alphabetical order, as the whole collection of the artificial means of representing both the articulate and inarticulate vocal sounds, or words, in language, the conventional signs of our thoughts and ideas, principally applied to the pronunciation of the French; fifth, an appendix, containing a few easy rules to enable the learner to distinguish the genders of the French substantives. But, to be more explicit, I must enter into the details mentioned in the subsequent explanation.

The following Treatise is an analysis of the French alphabet, which was at first published, in the States, in 1825, at the repeated request of my former pupils, as an *abrégé* of my lectures on the pronunciation of the French language, publicly exemplified by myself, on the black board.

The principles of the French Grammar, and the construction and analysis of phrases and sentences, were taught after the same manner. So that, the black board was used as a book of reading, pronouncing, analysing, and construing the French, common to all attending pupils, from which they took notes.

Much could be justly said in favour of this mode of teaching languages and many other branches of useful learning; for, it possesses, over all others, several well marked advantages.

Therefore, I have made great exertions to induce the teachers of this country to adopt it generally, and to make a constant use of the black board, in the course of their lessons, especially when, as a member of the Provincial Parliament, I had an opportunity of visiting the elementary schools of the county of l'Assomption, which, before the union of the two Canadas, I had the honour to represent.

As a Trustee of l'Assomption College, I had another opportunity of exercising the same influence, and the teachers of that respectable Institution make a very extensive use, in their respective classes, of the black board, which is a simple and commodious means by which the demonstration of principles is easily made to the eye, which conveys the impressions, thus received, directly to the mind, upon which they are deeply engraved and much more lasting.

But, to return to our subject, I have to observe, that, as the preface to the first edition is published along with this one, it would be useless to make many particular remarks upon the following Treatise, except that it is now preceded by an Introduction, which was not published with the first, and that this edition is enlarged and much improved.

Therefore, I hope that this edition will meet with as good success as the first did; for it was exhausted in the short space of a few weeks after its appearance.

The Introduction to this edition is a systematical exposition of general facts, as a mere mention of the mechanism and performance of speech, and of the principles and philosophy of language, in general, approximated, by compilation, and particularly applied to the French. Thus, this edition has the merit of conveying both general and particular knowledge, which may be interesting and useful to the young reader.

The definition and division of language, as the expression of our thoughts and ideas; the division and nature of the signs of language, instinctive or artificial; the definition and division of vocal sounds, as the elements of artificial language; the definition and division of letters, as conventional means to represent vocal sounds in language; the signs of the modifications of letters, as means of altering sounds; the source and division of words, as constituting speech, verbal or written; the origin and use of writing, as the art of representing words, or vocal sounds; the origin and progress of printing, as the art of representing words in artificial language, are as many subjects of instruction, which are briefly taken into consideration, and give to this edition a new claim to the attention of those who may be desirous to acquire general notions on language, and a practical knowledge of the French, founded on the demonstration of principles and facts of a general and particular application.

These, the preceding facts, and the fact that the Canadian youth are now more than ever induced, by the force of circumstances and personal interest, to learn the English, and to become more familiar and firm in the knowledge of the general principles of the French, are as many prominent things which, when taken into due consideration, should prompt the teachers of these two languages to adopt this elementary work as one of those which may easily serve the double purpose of exercising, in English, their French pupils, upon the rules and practical irregularities of their vernacular tongue, and in French, their English pupils who devote a share of their time to the study of this language. For, in spite of the efforts of some fanatical politicians to proscribe the French, and to prevent its use in this country, its true knowledge will always be eagerly sought for, by all philologists, as a fertile source of useful and agreeable learning. The English may forcibly become the language of business and officiality; but the French shall still continue to be, as ever, the language of science and polite literature.

A thorough knowledge of these two useful languages is, then, as important as it is now most generally desired by the mixed population of this country, nay of the whole of the inhabitants of America; and my principal aim in publishing this edition of the following Treatise, is to facilitate the general obtaining of this important object to the present generation, of both origins. I, therefore, submit it to them, with a due degree of confidence, hoping that its general use may be an easy means of acquiring a useful and agreeable knowledge, which, long before, has been so appreciated as to become general and fashionable in learned and polite society.

As several English words are daily introduced in the French, I have purposely taken for example those which seem now to be adopted in that language, especially by the people of this country, with a view to facilitate a more easy and more regular intercourse in the transaction of business, by a uniformity of terms and expressions, technical as it were, which have become of a common and general acceptance among persons of both origins.

In the mention of those English words, which are adopted and in use in French, I have directed the learner to pronounce them, as much as possible, according to their primitive articulation, because it generally better indicates and preserves their original sense and meaning, and I hope this significant mode of pronouncing these

words will be deemed more convenient and becoming, as it is more natural and uniform.

To facilitate the utterance of sounds, the sounds of the simple vowels have been divided and represented by a figured orthography, and, in the mean time, by some English words of an easy articulation; and the sound of compound vowels and of the various combinations of letters, giving rise to inarticulate vocal sounds, have been also divided, and assimilated to some sound of the simple vowels, and represented by some simple sounds, the bases of all sounds, articulate or inarticulate.

A knowledge of the genders of the French substantives being very important and very difficult to obtain, I hope to render a great service to the learner, by giving a few general rules, to enable him to distinguish them easily and properly, in an appendix published herewith to that effect, to which I now take the liberty to refer him, merely reminding him that there are but two genders in French; namely, the masculine and feminine, each of which is, by imitation, given to *inanimate* as well as to animate objects of the creation.

J. B. MEILLEUR, M. D.

Montreal, September, 1841.

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EUR, M. D.

PREFACE TO THE FIRST EDITION.

I have not much to say to establish the merit of this Synopsis ; suffice it to remark that it contains much matter in as concentrated a size as it could possibly admit ; and although I readily acknowledge the assistance I have received from several works, yet the French scholar will easily perceive that it is not altogether destitute of some useful originality, and that it has cost more labour, and is better calculated to instruct the learner than to make show, is literally true.

Every one will be sensible that an alphabetical order has been attempted in all the proceedings, which, for this reason among many others, renders it, in my humble opinion, more systematical than any other production of this kind.

The rules of pronunciation have been much simplified and reduced in number ; so that a perfect command of them can be easily obtained. Several, however, have been added, which are founded on experience, and exemplified in the pronouncing Dictionary of the French Academy, which I have chiefly followed in the subsequent pages. And, as briefness has been a principal object, all the rules have been illustrated by few, and generally short words, without corresponding English translation, it being easy for the learner to turn to a dictionary, for their respective meanings.

I am fully aware that much more could be said concerning the rules and practical irregularities to be observed in reading or speaking the French ; but I hope the following are amply sufficient to enable the learner to read and speak correctly, that most polite and elegant language. And if this analysis is found calculated to facilitate the labour, and accelerate the progress of the student, at a time when this language becomes so fashionable, and begins to be considered a valuable part of a liberal education, in this country as well as in Europe, I shall deem myself well rewarded.

This Synopsis is an extract from the treatise on the pronunciation of the French, which constitutes a part of a work yet in manuscript, entitled *THE FRENCH INSTRUCTOR*. Here, I am happy to improve this opportunity to express publicly my gratitude towards those who have subscribed for its publication, and particularly towards my enlightened friends, who have been so zealous in procuring subscribers. Nor can I pass in silence their anxiety repeatedly ex-

pressed for the appearance of the said work. But the number of subscribers being as yet too small to ensure the expense of publishing, and the professional studies in which I have been necessarily engaged, engrossing my time, have been my principal reasons for delaying.

As among the French Teachers of this country, many are either too indolent or too ignorant to teach the French language by its true principles, I am aware that some of them may bring up some objection against the use of this system of rules, as they generally are ready to do against any one whatever; but the learner must not suffer himself to be imposed upon, and to be compelled, as parrots are, to learn the utterance of words, by a mere servile imitation of sounds; for, when left to himself, the knowledge which he may thus tediously acquire, will soon vanish away like the meteors of the day, because he has no fixed principles to help his judgment and support his memory; whereas, if he learn the French by, at least its elementary principles, besides being much more agreeable to him, he will be able, by private study and daily observations, to apply the knowledge he has acquired, and even to improve it much, without foreign help. Many candid persons, convinced, by their own experience, can, and do assent to either of these assertions. Nor must the learner suffer himself to be deceived by the false and captious representation, which may be made to him, that it is very difficult, nay almost impossible, for one to become familiar with so many rules; for, with the assistance of an intelligent and accurate Teacher, an attentive student may, in the course of a few weeks, make himself master of all the principal rules of the true pronunciation of the French language—" *labor pertinax omnia vincit.*"

J. B. M.

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INTRODUCTION.

It being customary to have an introductory discourse to the study of every important branch of learning, I will avail myself of the opportunity to generalize a little upon the following, with the hope of rendering it more useful, even more agreeable, to the Reader, as, in this manner, it may be much better illustrated, and more clearly understood.

As our subject is concerning language, a question may naturally arise,—“WHAT IS LANGUAGE?”

Language (from the French *langue*, and this from *lingua*, the tongue,) in its proper and general sense, means the expression, or enunciation of human thoughts and ideas, by the use of articulate sounds of the human voice. Language, however, has usually been extended to comprehend all the means of expressing our feelings and sensations, our wants and needs, our thoughts and ideas, by sensible signs.

Taken in this extended sense, language may properly be distinguished and divided into two general kinds; that is, first, into natural or instinctive; second, into artificial or conventional language, as the sensible signs, by which the enunciation is made, may be immediately suggested by nature, or formed by human skill and invention. The signs made use of to express our thoughts and ideas, are then divided into natural and artificial signs of language.

The natural signs of language are those which are immediately suggested by nature, and by which the inward thoughts and feelings can be externally enounced.

The natural signs of language are of three classes; that is, first, the modifications of the features of the face; second, the variations of the limbs, the motions of the head, and the outward gestures of the body; third, the modifications or various tones of the voice.

The natural signs, or those of instinctive language, are interpreted without reasoning; neither the rude savage nor the polished citizen are at a loss for their signification and meaning.

Natural signs, however, are chiefly applicable to emotions and feelings, although they may be occasionally made use of to express, also, the dictates of understanding and of conscience.

The natural signs constitute a primitive and uniform language, to which, according to circumstances and instinct, recourse may be had in every society, whenever conventional signs are unattainable, or inadequate to the particular occasion.

The different modulations, or the various tones of the voice, approach to, but are by no means of the same nature, with the articulate sounds, which form the materials of artificial or conventional language. Hence, sounds are divided into two general classes; that is, into inarticulate and articulate sounds, of which I will take a brief notice hereafter more particularly.

The inarticulate sounds, or the different modulations of the voice, are uttered only under the influence of passion or emotion; they are taught by nature and learned from her, and require no instruction to explain their respective meaning. From their near relation to words, they, however, have obtained a place in grammar, and are commonly stated as one of the parts of speech, under the general denomination of interjections, as, for the French, *ah! eh! oh! ha! hé! ho! &c.*

The inarticulate sounds undoubtedly mingle, more or less, in all impassioned discourse, and often contribute to the force and effect of eloquence. Still, they can only be recorded as the natural and instinctive expressions of feelings.

Man, destined to be a member of society and of social intercourse, and his possession of powers and faculties, as a rational being, rendering a much more extended mode of communication necessary, than could be accomplished by natural signs, was at first induced or impelled to have recourse to a secondary mode of communicating his wants and feelings, by the fabrication and use of words, or articulate sounds, the conventional signs of our thoughts and ideas.

The human voice is so formed and constituted, as to be susceptible of articulate modulations to an endless variety, and the power to ascertain, at least to a certain extent, these modulate sounds, are possessed by all men whose organs of speech and mental faculties are entire.

The voice is an appreciable sound, resulting from the vibrations which the air, expelled from the lungs, meets with, in passing through the tracheal tube and glottis. From this articulate sound is produced articulated speech, which may be defined articulated voice.

All animals furnished with pulmonary organs, have a voice; for, it is sufficient for the production of this sound, that air, collected in any receiver, be driven out, in a tube, with a certain force, and that it meets, on its passage, with elastic, sonorous, and vibrating parts. The wind instruments are constructed and placed, on that principle of acousticks, and the principal instrument of the voice is the *larynx*, a sort of cortilagenous box, placed at the upper part of the tracheal tube, vulgarly called the wind-pipe. Therefore, in order to speak, we need not only the organs of speech, properly so called, but also those of respiration.

Respiration is that function of the lungs by which atmospheric air is alternately received into them and emitted from them, through the tracheal and broncheal tubes, by the constant exertion of those particular muscles which, in the anatomical language, are called the intercostal muscles, and the diaphragm, which separates, by two branches, the middle from the lower part of the thorax or cavity of the animal body, which is commonly called the chest.

Thus, the word respiration is a generic name, implying inspiration, or the ingress of air into the lungs, and expiration, or the egress of air from the lungs, and this alternate reception and emission of air goes on during the life of the animal, from the first moment of its existence to the last, by passing through the apertures of the mouth and nose.

All animals, furnished with lungs, express their wants,

their affections and aversions, their pleasures and pains, either by articulate or inarticulate sounds, peculiar to each species.

The different articulate or inarticulate sounds are produced by straightening the glottis, or the aperture of the larynx, on whose diameter, elasticity, mobility, lubricity, and the force with which the air is expelled, the softness and smoothness, or the shrillness and roughness of the voice depend. But the modifications of the voice, in producing articulate sounds, or musical sounds, in singing, depend, likewise, in a great degree, on the various motions of the epiglottis, or the cover of the opening of the larynx and wind-pipe; for the epiglottis is to the glottis what the key of a clarionet is to the meatus of that instrument.

The inferior animals are, by these physical means, enabled to express themselves, though not by articulate sounds, in such a manner as to be perfectly intelligible to every one of the species. But on man alone, nature has bestowed the faculty of speaking articulate language, or of expressing his thoughts and ideas, his various wants and feelings, by a regular, extensive, and established combination of articulate sounds.

To have extended to the brute animals the faculty of expressing thoughts and ideas, wants and feelings, by articulate language, would not, it is probable, have been of any particular service to them; for, though some animals can be taught to articulate syllables, or sounds, and even sentences; yet, from a defect in their intellectual faculties, none of them seem to have a proper and correct idea of the particular meaning of the sounds they utter, as parrots, &c.

Speech is performed by organs very different in their anatomical structure, in their physiological functions and uses, and afford a very complicated physical machinery. In speaking, the mouth, the throat, the tongue, the palate, the lips, the nose, the jaws, the teeth, together with the muscles and bones of which these organs are composed,

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This combination of organs, properly called the organs of speech, we are taught to use when so young, that we are hardly conscious of the laborious task, and far less of the manner by which we pronounce different letters, syllables, or words.

The mode of pronouncing letters, syllables and words may, however, be learned by attentively observing the functions or motions of the different organs of speech employed by the speaker. By this means, we are enabled to correct various defects or impediments of speech, and even to teach the deaf and dumb to speak; for dumbness is seldom the effect of imperfection in the organs of speech, but generally arises from a want of hearing, rather than from a want of perfect organization, and it is impossible for deaf men to imitate sounds which they do not hear, except they are taught to use their organs by vision and by touching, as is done in the schools taught to obtain for them that desirable object.

Artificial language, which we learn altogether by the imitation of articulate sounds, verbal or written, distinguishes men, more than any other circumstance, from the brute animals. The proper use of it, likewise, forms the chief difference between one man and another; for, by the proper choice of appropriate words and expressions, in language, one man proves a superiority of intellect, of knowledge, of genius, of delicacy and taste, marked by everything that is better, while others express, by their language, nothing but awkwardness and clumsiness, in communicating borrowed and confused ideas.

In an idiot, or parrot, language marks only the most abject degree of dulness and stupidity. It plainly shews the incapacity either to produce a regular chain of thinking or reasoning, though both of them are endued with organs capable of expressing, by articulate sounds, what passes within their respective minds.

But, animals of the brute creation are not all to be judged after the parrot; for some of them possess a great

degree of intellect, of cunning, and even of reasoning, which are exercised by the perception and comparison of objects, which lead them to distinguish the specific difference existing between the various external causes of their daily sensations. For, sensation discovers the fact of existences; and the fact of existences is a primitive fact, and the most important of all facts, as it is the primary foundation of all human certitudes or truths.

The degree of intellect which leads the brute animal, and directs him in its voluntary actions, is universally attributed to *instinct*. But, instinct is a mere sensation of wants, which induces and prompts the brute individual to act, and seek for satisfaction, which could not be procured without the exercise of some degree of discernment and judgment.

Discernment and judgment presuppose perception, knowledge, and reason, which result from the functions of the organs of sense, of the intellect, and of volition.

The organs of sense and volition are endued with nerves, which constitute them what they are, and render them sensible to the impressions made upon them by the operation of external objects. Thus, the organs of sense receive the various impressions of the ambient objects, the nerves transmit them to the sensorium, the mind perceives the external objects of sensations, and perception is effectuated.

But the mind, having perceived things or objects, and obtained a knowledge of their existence and nature, does not remain inactive and stationary; it thinks and reflects upon them; compares and judges them; and thus takes place a complex operation of the intellectual faculties, which constitute thought, or thinking, and reasoning.

From the preceding premises, or observations, it follows that perception, reflection, and comparison are the elements of reasoning, and judgment the consequence of it; all that which presupposes reason, which may be defined to be the property of the mind, which enables the individual endued with that important faculty, to lay down principles, make comparisons, establish differences, and

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draw consequences, or conclusions, as may be deemed useful or necessary, to demonstrate and fix the similarity or dissimilarity, or distinction of objects, in their appearance, or nature, founded on observation and facts.

Now, it is an undeniable fact, that animals of the brute creation are sensible, impressionable, able to make connections and distinctions, and remember similarity and dissimilarity between the ambient objects of their physical sensations, which they certainly could not do, without previous impression, perception, comparison, and judgment. We may, then, safely conclude that animals, of the brute creation, are more or less endued with a species of mind and a kind of reason, the principle and the cause of a certain intellect, which place them, indeed, much below men, but above all the rest of creation.

The essential difference, then, between man and the brute, lies not on the positive or negative fact, (or, on the existence or non-existence) of the intellect, in an exclusive manner, in the one, or in the other being. The difference is not in the absolute negation of the intellect, in the brute animals, but only in the degree of their intellect, a degree which, in all probability, constitutes the first, and, perhaps, the only efficient cause of the great difference in their respective power of articulating vocal language.

The difference in the degree of the intellect, depends on the difference of the organization, and of the functions of the organs of sense and volition, in the living animal; and the power of executing articulate vocal sounds, is in a degree proportional to that of the intellect.

In children, the intellect, reason, reasoning, and judgment increase and strengthen in proportion to the growth, to the state of health, and to the cultivation of the organs of sense and volition; and the power of articulating vocal sounds is in a reciprocal degree to that of the faculty of reasoning and judging. Hence it is observed, that children become the more able to speak in proportion as the simultaneous developement of the organs of sense, of volition, and of the intellect, reason and judgment, are the more advanced and perfect.

Man having been created in the likeness of the Almighty, and destined, by Him, to predominate over the whole nature and over himself, as a Sovereign, so as to represent, as it were, in a visible manner, the invisible God, upon earth, possesses a superiority of organization, of intellect, of reasoning, of judging and of articulating vocal language, which enables him to communicate his thoughts and ideas in a comparatively easy manner, without having recourse to art, or to the mechanical means which constitute the written artificial language.

Moral sensations are subsequent to physical sensations, and man, whose senses are generally much more delicate and sensible, and whose mind is much more intelligent and impressionable, is much more easily affected, and has moral sensations much more acute and accurate than the brute, and, for this reason, makes the best actor and the best imitator.

Ventriloquism, and the production of such a great variety of articulate and inarticulate vocal sounds, so ably executed by some men, are dependent on the power of imitation, which Mr. Alexandro proved to us, last winter, to such an extensive and perfect a degree, so as greatly to amaze and astonish the crowded spectators. The ventriloquists speak low or aloud, as from a distance, or as being present; and imitate the inarticulate vocal sounds of the different species of the brute creation, and sometimes whisper to themselves, &c., so as to serve remarkably well their purpose, and the curiosity of the spectators.

To whisper is to articulate very weak vocal sounds, which, in truth, deserve not the appellation or name of speech, since they scarcely exceed the sounds which always accompany the passage of air in expiration.

But, let us return more immediately to our main subject.

The vocal sounds arise from a vibratory and tremulous motion made by the stroke or percussion of the pulmonary air on an elastic and sonorous tube, called the tracheal tube, and communicated to the atmospherical air;

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our ordinary surrounding medium, which being put in motion, carries the impression forward to the ear, and there procures its sensation.

Thus, in a generic sense, to constitute the appreciable existence of sound, it requires the percussion of two or more bodies, the undulation of the ambient atmospherical air, and a sensible and hearing ear.

Thus, in the production, appreciation and cognisance of sound, the ear receives the impression of the ambient air in motion, the nerves transmit it to the sensorium, and the mind perceives the thing signified by the sound. For, if words have all their possible extent of power, three effects arise in the mind of the hearer; the first is the sound; the second is the picture, or the representation of the thing signified by the sound; the third is the affection of the mind, produced by one or by both of the foregoing. But, compound abstract words, as *honour, justice, liberty*, and the like, produce the first and the last of these three effects, and not the second.

Simple abstract words are used to signify some one simple idea, without much adverting to other words which may chance to attend that idea, as *blue, green, hot, cold*, and the like; whereas, these are capable of effecting all three of the purposes, or intended effects of words, as the aggregate words, or generic names, *man, horse, bird*, &c. in a higher degree significant; for, each name implies a general notion of the species comprehended by the genus. Such words represent the picture of the object signified by the sound; whereas abstract words operate, not by representing any real picture or image in the mind, but by having, from use, the same effect, on being mentioned, that their original has, when it is actually seen.

Metaphysicians consider the idea of sound in the mind; Anatomists describe the impression it makes upon the tympanum of the ear; Physiologists trace out the particular manner in which it is conveyed from the ear to the sensorium; Natural Philosophers investigate it in the substance where it is produced, and in the medium by

which it is conveyed to the ear ; but linguists, less investigating, and even regardless of causes and effects, are content with a mere knowledge of a bare fact, and divide sound, first into two general kinds, namely, into instrumental and vocal sounds ; and again, each of these into two others ; that is, 1. into instrumental musical, and instrumental non-musical sounds ; 2. into vocal articulate, and vocal inarticulate sounds. But, it suffices, for our main purpose, to consider vocal sound in its nature and division, and application to language, and especially to the French.

The vocal sounds are so called from *vocalis* and this from *vox*, a Latin word which signifies the voice.

The organs subservient to those modifications of respiration which we call articulate sounds, constituting speech, are, in man, more complex than in most animals of the brute creation ; and, as it was already observed, they consist chiefly of the larynx or throat, of the mouth, tongue, teeth, palate, lips, and nose, with their respective muscles and membranes, occasionally assisted by each other, in the articulation of speech. Hence there are always more or less, in every articulate artificial language, guttural, lingual, dental, palatal, labial, and nasal syllables or sounds.

There are, however, scarcely any guttural syllables in French, except in the articulation of *e* mute, and this only in monosyllables, and in the first syllable of other words, and then they are imperfect and almost imperceptible, as in *ce, de, gue, me, ne, que, re, se, te, &c.*

The vocal inarticulate sounds are so called from their formation by the voice, unassisted by the tongue or lips, &c. ; whereas the vocal articulate sounds are formed by the voice, modified by the throat, mouth, tongue, palate, teeth, lips, and nose. Hence we perceive that words, the conventional signs of our thoughts and ideas, must be composed of oral articulate sounds, in speech, or verbal language, and of letters, which are printed or written characters, that represent to the eye the written sounds, in artificial or written language. Hence two kinds of ar-

tificial or conventional language in every civilized and literary nation; that is, 1. the verbal or spoken language, which is unwritten; 2. the unspoken or written language, which is sometimes printed, and which is the artificial language properly so said: although, strictly speaking, both are artificial; for, our verbal language is very different from the natural or instinctive language, which we have received from nature.

Articulate sounds, as we have already observed, are represented to the eye by letters, written or printed, which express their whole force. Letters, therefore, are the artificial elements of conventional language.

Letters constitute syllables, or sounds; syllables constitute words; and words constitute speech, verbal or written. Words, therefore, are the proximate means, or the immediate conventional signs made use of, for the expression and transmission, to each other, of our thoughts and ideas.

The number of individual words and species of words vary, more or less, in every language, according to its peculiar idiom and genius, and this constitutes the particular dialect of a language.

French Grammarians are at variance, with regard to the number of species of words, in French. Some reckon ten principal parts of speech or species of words in that language; that is, the noun, pronoun, article, adjective, verb, participle, adverb, preposition, conjunction, and interjection. But, as the article is comprehended in that class of adjectives called individual, and as the participle is a part of the verb, the absolute number of species of words, in French, is only eight, four of which, that is the noun, pronoun, adjective, and verb, are declinable, or variable in their termination, according to genders, numbers, and persons, for the three first ones, and according to conjugations, moods, tenses, and persons, for the last; and four of which are undeclinable, or invariable in their termination, such as the adverb, preposition, conjunction, and interjection.

By a reckoning from the best dictionary for each of the

following languages, it has been ascertained that there are about 30,000 words in the French ; 22,000 in the English ; 25,000 in the Latin ; 50,000 in the Greek ; 45,000 in the Italian ; 20,000 in the Spanish ; 80,000 in the German.

About 15,468 words may be generally known to any Englishman who is master of the Italian, Latin, and French ; for, the English is, in a great measure, derived from the preceding languages, especially from the French, and from the *Teutonic*, that is, from the old Saxon, or the old German language.

The French is derived from the *Gallic*, a very ancient French, and from the Latin, from which the French words are either adopted or derived, except scientific and technical terms, which, as in the English, have, very generally, a Greek origin. Therefore, the French is said to be a kind of odd and rustical Latin, that is, a corrupt Latin.

The generality of French Grammarians reckon eight principal parts of speech in French, and 30,000 individual words, 4,700 of which are verbs, 4,051 belonging to the first conjugation.

There are, in French, 300 substantives or nouns, ending with *ion*, which mostly are of the feminine gender. They are, generally, as many contractions of the genitive case of the Latin *ionis*, and have the same meaning as the primitive words from which they are derived.

From the foregoing observations, it is easy to perceive that there are primitive and derivative words, in French, according as they have undergone more or less change from their original and common sources.

The etymology of words, derived from the Latin or Greek, is generally very easily ascertained. Sometimes words change, in many ways, their original form, and sometimes in their respective application or primary acceptance, in passing from one people to another ; yet, upon proper attention, their radical identity is very perceptible.

In the investigation of radicals, therefore, it is necessary first to begin by throwing off the prepositive particles and idiomatical terminations, retaining only the *radix* or

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root, or, rather, the matrix of the words submitted to the radical analysis ; next, to compare together the corresponding words of the two languages, making the distinctive genius of each, and thus gradually to proceed from one to another, as along the links of a continued chain, till the remoter relation or identity becomes conspicuous. Keeping these two general principles in view, it will be obvious that affinities, and sometimes close affinities, may be found where none, at first, could have been suspected.

If one confines himself only to the different parts of speech, he will find that every one is derived from the Latin ; and a knowledge of that fact should be carefully inculcated early in the mind of young persons, while they study Grammar.

Indeed, an early knowledge of the etymology of words is always very desirable for those who may wish, and have an interest to penetrate themselves with their original sense and proper signification and use, especially for the definition of objects, in technical language.

The derivation of words is either primary and direct, or immediate, and secondary and indirect, or remote. The preceding observations are applicable, as guiding rules, in the first, and the following, in the second kind of derivation.

The perception of objects led men, at first, to give them each a suitable name ; and, in the second place, to attribute to each of them a specific or particular action, expressed by a verb generally derived from the name. This is generally effected by adding the letter *r* to the final of the name, when it is a vowel, and *er* or *ir*, when it is a consonant, thus :

The primitive word	gives	The derivative word
<i>arme,</i> <i>cri,</i> <i>oubli,</i> <i>pli,</i> <i>trou,</i> <i>chemin,</i> <i>importun,</i> <i>fin,</i>	}	<i>armer ;</i> <i>crier ;</i> <i>oublier ;</i> <i>plier ;</i> <i>trouer ;</i> <i>cheminer ;</i> <i>importuner ;</i> <i>finir, &c.</i>

We generally know the final consonant of primitive words by the words derived from them, or their derivation. Thus, we know that the consonants *b, c, d, g, l, m, p, r, s, t*, were the letters of—

The primitive words		The derivative words are
<i>plomb,</i>	} because {	<i>plomber ;</i>
<i>accroc,</i>		<i>accrocher ;</i>
<i>marchand,</i>		<i>marchander ;</i>
<i>rang,</i>		<i>ranger ;</i>
<i>fusil,</i>		<i>fusiller ;</i>
<i>parfum,</i>		<i>parfumer ;</i>
<i>drap,</i>		<i>draper ;</i>
<i>boulangier,</i>		<i>boulangère</i>
<i>repros,</i>		<i>reproser, &c.</i>

But this rule is too general not to be subject to a great number of exceptions—thus :

<i>souris,</i>	} gives {	<i>souricière ;</i>
<i>dix,</i>		<i>dixaine ;</i>
<i>dépot,</i>		<i>déposer ;</i>
<i>legs,</i>		<i>léguer ;</i>
<i>discussion,</i>		<i>discuter ;</i>
<i>conversion,</i>		<i>convertir ;</i>
<i>appui,</i>		<i>appuyer ;</i>
<i>ennui,</i>		<i>ennuyer ;</i>
<i>emploi,</i>		<i>employer ;</i>
<i>envoi,</i>		<i>envoyer ;</i>
<i>travail,</i>		<i>travailler ;</i>
<i>conseil,</i>		<i>conseiller ;</i>
<i>détail,</i>		<i>détailler ;</i>
<i>amas,</i>		<i>amasser ;</i>
<i>débarras,</i>		<i>débarrasser ;</i>
<i>embarras,</i>		<i>embarrasser ;</i>
<i>fracas,</i>		<i>fracasser ;</i>
<i>tapis,</i>		<i>tapisser, &c.</i>

We have already observed that vocal articulate sounds may be made sensible by writing or by printing, that is, by figuring them in certain characters, called letters.

Thus, writing is the representation of words, by the use of letters, and reading is the perusal of those words, with a sense of their respective meaning and value, and of that of letters, the artificial elementary principles which represent them to the eye.

The art of writing and of reading has a very remote source, and even a divine origin; for, the first idea of that useful and admirable art is traced to the time when God gave his ten Commandments to the people of Israel, through the ministry of Moses, on Mount Sinai, amidst fire, as we learn from the Holy Bible, the most ancient and authentic of all books, where Moses says, speaking of God, and of the gift of his holy Commandments: "*He wrote them on two tables of stone, and delivered them unto me.*"

This important event took place in the year 2513 of the creation of the world, and it is only after this time that Moses began to write the book of Genesis, and his other four books. Before that remarkable period, when the Almighty was pleased to manifest to mankind his majesty and special will, men being then placed between themselves and God, had no other principles to guide themselves towards the Creator and towards each other, than the natural law and the innate dictates of their conscience.

But, as practised by men, the art of writing, or of representing speech in written characters, was transmitted to us by the Phœnicians, through Cadmus, to whose genius its happy invention is generally ascribed. Both the author and his invention have been celebrated by Brebœuf, a French poet, in the following beautiful lines:

" C'est de lui que nous vint cet art ingénieux,
De peindre la parole et de parler aux yeux ;
Et par les traits divers de figures tracées,
Donner de la couleur et du corps aux pensées."

TRANSLATED :

" From him this art descriptive took its rise,
Of holding converse with the wondering eyes ;
The various figures by his pencil wrought,
Gave colour and body to the thought."

Printing is the representation of writing, or of written words, and this most expeditious art, for promoting useful knowledge, was invented by John Guttemberg, of Mayence, and perfected by Peter Schoeffer, in the year of our Lord 1444, and introduced, with some ameliorations, into the capital of France, by the Doctors of Sorbonne, in the year 1469.

One hundred years after the introduction of printing into Paris, this important art made considerable progress, under Francis the First, who caused types to be manufactured of the Hebrew, Greek, and Latin characters. This fact, and several others, tending to promote the propagation of useful arts and sciences, contributed to illustrate that estimable king with the honourable surname of "Father of Letters." But the art of printing became more flourishing under Louis the Thirteenth, through the exertions of Cardinal Richelieu.

The origin of public journals is not here without an apropos and interest. They were, at first, merely literary productions, and the first that was published in France was the *Mercure de France*, which was published in 1605, under Henry IV. ; and, in 1631, *La Gazette*, edited by the physician, Renaudot, under Louis XIII. A few years afterwards, Mr. De Sallo commenced the publication of the *Journal des Savans*, which was continued for the scientific discussions and productions of learned men, until the fatal year 1792.

The English soon took advantage of the happy invention of public journals, and the royal society of London published its philosophical transactions as early as the year 1675, under Charles II.

In the United States of America, the first periodical paper was published in Boston, in the year 1704, under Queen Anne, and this paper was entitled *The Boston News Letters*.

In Canada, the first public document, of any importance, that was printed, appears to be the ordinance to establish the Superior Legislative Council of Quebec, in the

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year 1663, under Louis XIV. But let us return to our main subject.

The number of letters made use of, in writing and printing, varies according to the idioms or genius of every language, and their absolute number in one particular language, is called the alphabet of that language.

An alphabet, then, is the collection, or whole order of the letters proper to one language, and is so called from *alpha* and *beta*, the two first letters of the Greek language.

The letters of the French alphabet are twenty-five in number, though, on account of the adoption of several English words, which are written with *w*, this letter may now properly be reckoned among those of the French alphabet.

As in English, the letters of the French alphabet are divided into two general classes; that is, the vowels and the consonants, which, when joined together, constitute syllables; and again each of these principal classes are divided into several minor species, as will be seen hereafter.

The vowels are those letters, each of which has a perfect sound of itself, which is produced by one emission of the voice only; that is, which the voice furnishes almost completely formed.

The production of the vowels needs nothing else than the more or less opening of the mouth, by the separation of the jaws and lips, as *a*, *e*, *i*, *o*, *u*, which represent the inarticulate vocal sounds, the reason for which they are also called *vocal letters*, from the Latin word *vocalis*, and this from *vox*, the voice.

The vowels of the French alphabet are, properly speaking, only five in number; that is, *a*, *e*, *i*, *o*, *u*, which are divided into two species, viz: the brief or short, and the long or broad vowels, which are to be considered more particularly hereafter.

The vowels, or vocal letters, are pronounced without efforts; they are the first that children utter; they appear, likewise, to cost less study than the consonants; for the

pronunciation of the last ones is always less natural, and consequently more difficult.

The more vowels there are in one language, the more agreeable it is ; hence it has been observed, that the most harmonious languages, the most graceful to the ear, are those which use the fewest consonants and most vowels. It is in this point of view, especially, that the Greek surpasses all languages, ancient and modern ; that, of dead languages, the Latin holds the second place ; and lastly, that the Italian and Spanish are more agreeable in pronunciation than any other living language.

Consonants are so called from two Latin words *cum* and *sonare*, (which signifies to sound with,) implying the necessity of their junction with the vowels, to express what is termed articulate sounds, which alone they could not, as their name indicates. Thus, the proper and only office of the consonants is to bind together the vowels.

The consonants of the French alphabet are eighteen in number ; namely, *b, c, d, f, g, j, k, l, m, n, p, q, r, s, t, v, x, z.*

If to the foregoing letters we add the letter *h*, which most generally denotes aspiration ; and the letter *y*, which most often describes the sound already represented by *i*, but which, between two vowels, sounds like *ii*, pronounced as if rapidly succeeding each other, all the above letters, twenty-five in number, compose the French alphabet.

By itself, *y* serves to indicate the etymology of words derived from the Greek, and at the beginning of such words, and between two consonants, it sounds exactly like *i*, single.

The distinction of letters, into vowels and consonants, has not been thought sufficient ; these have been further divided into different kinds, according to the parts which are more especially engaged in the mechanism of their pronunciation. Thus, we remark three species of consonants ; that is, 1, the *semi-vowels*, *l, m, n, r* ; 2, the *explosive consonants*, *b, d, k, p, q, t* ; 3, the *sibilant consonants*, *c, f, g, h, j, s, v, x, z*, which are more numerous

and more frequently employed in languages of more difficult pronunciation.

There are again lingual consonants, so called because their articulation is executed chiefly by the various motions and positions of the tongue; they are four in number, that is, *d, l, n. t.*

When final, the consonants are not articulated, in French, especially *d, g, h, j, p, s, t, x, z*; unless the next word, not separated by a full stop, begins with a vowel or an *h* mute, and the same rule is observable in proper names, as well as in common words, except *c, f, l, r*, which are most generally articulated, when final; *f*, however, is silent in *clef, cerf, cerf-volant, chef-d'œuvre.*

When initial, the consonants are generally articulated, in French, as the same are in English, with the general exception that it is commonly the reverse with the letter *h*, which is often mute in the former and generally aspirated in the latter.

The preceding observation leads to the distinction of two species of *h*; that is, the *mute* and the *aspirated h*. *H* is mute when it is pronounced without aspiration, as in *herbe, histoire, honneur, homme, humeur, &c.*, and it is aspirated when it is pronounced with aspiration, as in *haine, hameau, hérault, honte, &c.*

In French, the letter *h* is generally mute in words adopted or derived from the Greek or Latin, except in *cahos, héros, hernie, herniaire*, although it is mute in *héroïne, héroïque*, and in their derivatives.

H final is always mute in French, as in *ah! eh! oh! bah! pouah! &c.*

Consonants are again divided into three species; that is, 1, into simple consonants, which do not differ from any one of the three preceding general classes, as *b, c, d, f, g, h, j, &c.*; 2, into double consonants, as *bb, cc, dd, ff, gg, ll, mm, nn, pp, &c.*; 3, into compound consonants, as *bl, br, cl, cr, ch, gn, ps, ph, st, tr, th, &c.*

Both the double and compound consonants partake each of the specific sound of the simple individual consonants, which enter into their respective combination,

and is easily learned by practice and experience, as it is in the English language. But *ch*, *gn*, *l*, or *ll*, *ph*, and *th* require each a particular and separate attention.

Ch, initial, or in the middle of words, is invariably articulated like *k* immediately before *a*, *o*, *u*, *l*, *m*, *n*, *r*, *t*, in words adopted or derived from the Greek, Latin, or Hebrew, as can be seen in the following words, chosen as examples : *Eucharistie*, *trochanter*, *archange*, *anachorète*, *choléra* ; *catéchumène*, *ischurie*, *chlore*, *chloride* ; *bruchmane*, *tétradrachme*, (except *drachme*,) *arachnoïde*, *technique* ; *chronologie*, *chrysalide* ; *ichtyologie*, *ichtyolithes*, &c. &c. ; and, by exception, immediately before *e*, *i*, *y*, as in *archétype*, *orchestre*, *orchis*, *orchestique*, *archiépiscopal*, *brachypnée*, and in about thirty other words.

Ch, final, is also articulated like *k*, as in *létech*, *loch*, *Rochach*, March (st.) *Hénoch*, *Mosoch*, *Roch*, *Dupuch*, *Munich*, &c. &c.

There are consonants which are said to be *liquid*, as *gn*, *l*, and *ll*, and these must not be confounded with *silent* letters, which are materially different.

L and *ll* are always liquid when immediately preceded by one of the following combinations of vowels ; that is, *ai*, *ei*, *eui*, *iei*, *oui*, *uei*, and sometimes *ui*, as in *travail*, *soleil*, *feuille*, *vieille*, *rouille*, *accueil*, *coquille*, &c., and very often after *i*, as in *babil*, *péril*, *fille*, *famille*, *brilliant*, &c., except in *mille*, *sigillé*, *ville*, &c., wherein *l* is articulated full, and in *baril*, *fil*, *fusil*, &c., wherein *l* is silent.

Gn, in the middle of words, generally express a liquid sound ; much like that of *n* between two *i*'s, in French, or simply between two vowels, in English, (as in the English word *union*,) as in *compagnie*, *compagnon*, *indigne*, *indignité*, &c.

But there are many French words in which *g* and *n* (*gn*) have each their respective sound, that is, in which words *gn* has a hard or harsh sound, as in *igné*, *ignition*, *magnétisme*, &c.

Ph indicates that a word is derived from the Greek or Hebrew, and, whether initial, medial, or final, is always

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al, is always

sounded like *f*, as in *philosophie, philanthropie, ortho-
graphie, Joseph, &c.*

Th denotes a Greek or Hebraic origin, and whether ini-
tial, medial, or final, is always sounded like *t* single, as in
théologie, hypothèque, zénith, &c.

All simple consonants are occasionally doubled, in
French, except *h, j, k, q, v, x, z*, which never double ;
neither do the others double, when immediately preceded
by a long vowel, simple or compound, or a diphthong, or
a triphthong, or a nasal, except *r, s*, which sometimes
deviate from this rule, as in *barre, carrière, entasser,*
endosser, &c., and in the word *manne*, meaning the
manna of the desert, wherein *a* is long ; whereas *a* is
short in *manne*, meaning a basket.

But, words terminated with *isse* are excepted from this
last exception, as *écrevisse, narcissse, Pithonisse, &c.*,
wherein *ss* is preceded by a short vowel.

Consonants are chiefly doubled immediately before *a, e,*
i, as in *abbesse, unisson, &c.*, and occasionally before *o, u,*
y, as in *horreur, réussir, Nysse, Ulysse, &c.*

When initial, the consonants are most generally articu-
lated, in French, as the same are in the English language,
with the exception of the letter *h*, which is generally mute
in the former, and aspirated in the latter language.

A consonant between two vowels is generally sounded
full, and it generally constitutes a syllable with the fol-
lowing, and not with the preceding vowel, as is gene-
rally the case in English.

When final, the consonants are each sounded on the
next word, when, not being separated by any punctuating
mark, it begins with a vowel or *h* mute. In such cases,
s and *x* have each the sound of *z* ; and *s* between two
vowels, in the middle of words, has most generally the
sound of *z*, as in *bise, hasard, &c.*, except *présupposé,*
désuitude, résorbé, &c. But *j* and *v* are never final.

As a general rule, a double consonant is sounded like a
simple one of the kind full, as in *accuser, assemblée, &c.* ;
rr is the double consonant which is most apt to deviate
from this rule, as in *horreur, irraisonnable, irritation, &c.*

All the foregoing rules are generally applicable to proper names, as well as to common words, and, therefore, must be carefully observed in reading and in speaking the French language.

The various sounds which constitute a word, are called *syllables*, which, like the vowels and consonants, are expressed by verbal or written articulations. Sometimes a syllable is composed of one single letter, which, in this case, must be a vowel, which gives an inarticulate vocal sound. But a syllable is generally composed of several letters, one of which must also be a vowel. A syllable in which there is one or more consonants, represents an articulate vocal sound, which may be written or printed.

A syllable is a reunion of letters, or of vowels and consonants, constituting a sound; that is, a word or a part of a word, which is pronounced with a single emission of the voice, as in *ma, me, ton, son, pair, trait, voix*, &c.

A word composed of one single syllable, is called *monosyllable*, a name derived from two Greek words, implying one sound; a word composed of two syllables, is called a *dissyllable*, from two Greek words, implying two sounds; a word composed of three syllables, is called a *trisyllable*, from three Greek words, implying three sounds; and a word composed of several syllables, (above three,) is called a *polysyllable*, from two Greek words, implying many sounds. Thus, the distinctive appellation of words, of one or more syllables, is founded on the Greek numerals, designating the number of sounds in each of them.

As the five vowels already mentioned are insufficient to represent, of themselves, all the vocal sounds, which the voice, not modified by any motion of the organs of speech, may utter by the simple emission of the breath, we have recourse, in French, to various means to express different sounds and articulations, without resorting to additional letters, or written characters, which would swell too much the alphabet. Those means are of five principal classes, namely, 1st, the accents; 2d, the compound vowels; 3d, the diphthongs; 4th, the triphthongs; 5th, the nasals.

1. We make use of three different marks, or accents,

in French, and different from those which are so called in English.

An accent, in the French Grammar, is a figured character or mark, placed over a vowel, to render its sound more or less forcible or broad ; or, in other words, it serves to direct the management of the voice, in pronunciation.

The accents which are commonly employed in French, are the same which were in use among the Greeks and Romans, and are three in number, that is, the acute accent, marked thus, (') which denotes the elevation of the voice ; the grave accent, marked thus (`) which indicates the depression of the voice ; and the circumflex accent, marked thus, (^) which is composed of the acute and grave accents, and denotes a rising and falling inflexion of the voice ; or, in other words, that the voice is to be first elevated and then depressed.

The respective application of the accents is exemplified in the following words ; that is, *â* in *pâte*, *é* in *bonté*, *è* in *accès*, *ê* in *tête*, *î* in *gîte*, *ô* in *côte*, *û* in *flûte*, &c.

2. We combine several vowels, whose combination is termed compound vowels, and they are twelve in number, that is :

Ai, as in *donnai*, *parlai* (*je*) &c.

Æ, as in *Caen*, *Maestricht*, &c.

Eai, as in *changeai*, *mangeai*, (*je*) &c.

Ea, as in *changea*, *mangea*, (*il*) &c.

Au, as in *étai*, *hausse*, &c.

Eau, as in *bateau*, *gâteau*, &c.

Eu, as in *jeu*, *neveu*, &c.

Eue, as in *bleue*, &c.

Æ or *æ*, as in *Ægérie*, *œdipe*, &c.

Eo, as in *flageolet*, *geolier*, &c.

Œu, as in *chœur*, *œuvre*, &c.

Ou, as in *clou*, *filou*, &c.

Here we may observe that all the above compound vowels, except *ou*, describe no sounds different from those of the six simple vowels, with or without accent, as will be represented in the following treatise.

3. A diphthong is the combination of two, or several

vowels, which, though they constitute but one appreciable sound, imply and produce two combined sounds which are heard at the same time, but successively. This double sound, though expressed by several vowels, like the compound, is essentially different from them.

The diphthongs are twelve in number, in French, namely:

- Ai*, as in *camail*, *travail*, &c.
- Ao*, as in *aoriste*, *Salne*, &c.
- Ei*, as in *sommeil*, *soleil*, &c.
- Ia*, as in *diacre*, *diadème*, &c.
- Ie*, as in *dulie*, *patrie*, &c.
- Ié*, as in *moitié*, *pitié*, &c.
- Io*, as in *fiote*, *viol*, &c.*
- Iu*, as in *diurne*, *diurnal*, &c.
- Oe*, as in *moelle*, *noël*, &c.
- Oi*, as in *moi*, *toi*, &c.
- Ueu*, as in *lueur*, *sueur*, &c.
- Ui*, as in *ennui*, *lui*, &c.

4. A triphthong is the combination of several vowels, which, though they constitute but one appreciable sound, imply and produce three combined sounds, which are heard at the same time, but successively. This triple sound, though expressed by several vowels, like the compound and the diphthongs, is essentially different from either.

The triphthongs are fourteen in number, in French, namely:

- Aie*, as in *braie*, *haie*, &c.
- Aou*, as in *aôter*, *aôteron*, &c.
- Eui*, as in *feuille*, *seuil*, &c.
- Iei*, as in *vieille*, *viellesse*, &c.
- Iai*, as in *breviaire*, &c.
- Ieu*, as in *dieu*, *lieu*, &c.
- Iou*, as in *chiourme*, *fiourme*, &c.
- Œi*, as in *œil*, *œillet*, &c.
- Ouai*, as in *ouaiche*, &c.

* In poetry, *ia*, *ie*, *ié*, *io*, generally form each two distinct syllables.

Oue, as in *joue, roue*, &c.

Oui, as in *patrouille, rouille*, &c.

Uai, as in *nuaison*, &c.

Uei, as in *accueil, cercueil*, &c.

Ueue, as in *queue*, &c.

5. We combine the vowels, simple or compound, with the letter *m* or *n*, (sometimes followed by another consonant, in the same syllable,) to form what is called *nasals*. Thus, nasals consist each of the combination of one or several vowels with *m* or *n* to produce nasal sounds.

Nasals have different terminations, and accordingly may be divided into different species, of which there are five principal classes, namely :

1st, as *aim* in *faim*, *ain* in *sain*, &c.

2d, as *amp* in *camp*, *and* in *brigand*, &c.

3d, as *oin* in *loin*, *oing* in *poing*, &c.

4th, as *omb* in *plomb*, *on* in *ton*, &c.

5th, as *um* in *parfum*, *un* in *diaprun*, &c.

But, like the vowels, brief or long, simple or compound, and the diphthongs and triphthongs, the nasals, to be better seized and understood, need to be each specifically represented to the foreigner, by appropriate English sounds and the use of English words, as they will be hereafter in the following Treatise.

Now, to complete our preliminary observations, it requires only to state that, with regard to their form, the letters of the French alphabet are again generally divided into two general classes, namely : 1st, into *majuscules*, or capital letters ; 2d, into *minuscules*, or small letters, as practised in every other language.

The two preceding general species of letters require no particular definition ; but it should be borne in mind, that, as in the English language, they are occasionally made *italics*, that is, to stand a little from right to left, so as to attract more particularly the attention of the reader upon the words which they represent ; and in writing, or written words, it is not indifferent to make use of capital or small letters.

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Capital letters are used, 1st, to write proper names ; 2d, to write the names of particular fixed arts and sciences ; 3d, to write the names of titles, of dignity and of honour ; 4th, to write such names or words as relate to objects for which we have a particular respect or consideration ; 5th, to write the first word of each sentence in prose ; 6th, to write the first word of each line in poetry ; 7th, to write the title of books, of literary productions, and of some important documents.

To conclude this short retrospective view of language, in general, and these introductory observations concerning the rules and irregularities of the French, in particular, it remains only to remark that they may give a tolerably good idea of the philosophy and of the mechanism of speech, and of the artificial means and conventional signs adopted and made use of, in written languages, to represent and fix the fugitive articulate sounds of the human voice, which express our thoughts and ideas ; and the following analysis of the French alphabet, wherein the nature, power, properties, and practical irregularities of each individual letter are considered separately, will be amply sufficient, I hope, to enable any person who will take pains to learn and remember them, to speak and read the French correctly ; for, they lead the learner directly to the true principles of the proper pronunciation of that most polite, eloquent, and literary language.

J. B. MEILLEUR, M. D.

Montreal, September, 1841.

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A T R E A T I S E

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FRENCH LANGUAGE.

THE FRENCH ALPHABET ANALYSED.

CHAPTER I.

In this Chapter, are considered the inarticulate vocal sounds, represented by the vowels, or by combinations of letters equivalent to them.

The letters which constitute the French alphabet are always of the same type and form, and generally have the same power and sound, as those which compose the English alphabet.

The letters of the French alphabet are twenty-five in number, without reckoning the letter *w*, which, however, should now be admitted therein, on account of the adoption, in the French language, of several English words written with that letter, as *waggon*, *writ*, *yawn*, &c.

As in English, the letters of the French alphabet are divided into two general classes, the *vowels* and the *consonants*, each class being again subdivided into minor ones.

VOWELS.

The vowels are those letters, each of which has a perfect sound of itself, which is produced by one emission of the voice only, and is descriptive of its specific name.

The vowels are also called vocal letters, from the Latin word *vocalis*, and this from *vox*, the voice.

The vowels represent the inarticulate vocal sounds, and they are five in number, in French, without reckoning the letter *y*.

The vowels are divided into simple and compound, and into short and long, as they are more or less modified by various combinations, and by the signs of modifications, which will be seen hereafter.

SIMPLE AND SHORT VOWELS.

The simple and short vowels may be properly represented thus, in English, the individual sound of each being descriptive of its particular name, as :

a—*ah*, or like *a* in the English word *hat*, as in *date*, *patte*, *Paris*, &c.

e—*eh*, or like *e* in the English word *her*, as in *me*, *te*, *se*, &c.

i—*ē*, or like *e* in the English word *she*, as in *petite*, *site*, &c.

o—*ō*, or like *o* in the English word *hot*, as in *antidote*, *botte*, *colon*, &c.

u—*uh*, or nearly like *u* in the English word *superable*, as in *butte*, *hutte*, &c.

y—*eegreck* is its name, and its sound is that of the French *i*, as in *chyle*, *pyramide*, *système*, &c., except between two vowels, as in *moyen*, *envoya*, &c., and in the words *pays*, *paysage*, *paysagiste*, *paysan*, *paysanne*, *Moyse*, wherein *y*, as between two vowels, is sounded like *ii*, except in *paye*, *payement*, wherein it is sounded like *i* single.

By itself, the letter *y* serves to indicate the etymology of words derived from the Greek, wherein it is always

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sounded like the French *i*, as in *analyse, dialyse, hygiène, hyperdulie, hypothèse, synthèse, symptôme, &c.*

But, as the six vowels already mentioned (admitting *y* as one) are insufficient to represent, of themselves, all the vocal sounds which the voice, not modified by any motion of the organs of speech, may utter by the simple emission of the breath, we have recourse, in French, to various means to express different sounds and articulations, without resorting to additional letters, or written characters, which would swell too much the French alphabet. Those means are of five principal classes, namely: 1st, the accents and other signs of modifications; 2d, the compound vowels; 3d, the diphthongs; 4th, the triphthongs; 5th, the nasals.

I. SIGNS OF MODIFICATIONS.

The signs of modifications are seven in number, in French, that is: 1st, the three accents; 2d, the cedilla; 3d, the dieresis; 4th, the apostrophe; 5th, hyphen. We make use of three different marks, or accents, in French, and different from those which are so called in English.

1st. *Accents*, (from *accentus*) in French, are figured marks, or characters, which are placed occasionally over any one of the vowels, (except *y*, which never takes it,) to express those sounds which the vowels before mentioned are unable to represent without being modified. Thus, the accents, which are the same that were made use of among the Greeks and Romans, supply the want of more vowels in the French alphabet, as will be seen hereafter.

The accents which are commonly employed, in French, are three in number, that is, 1st, the acute accent, marked thus (') which is placed occasionally over *e* only, as in *été, bonté, salé, &c.*; 2d, the grave accent, marked thus (`) which is occasionally placed over *e*, as in *frère, père, mère, &c.*, and over *a* in the preposition *à*, over *a* in *ça, déjà, hold, là, voilà*, and over *u* in *où*, wherein the vowels over which it is placed have no sound different from that

which represent their respective names among the simple and short vowels ; 3d, the circumflex accent, marked thus (^ or ^) composed of the two preceding accents, and occasionally placed over *a, e, i, o, u*, where it always indicates a long or broad sound, as in *plâtre, bête, gîte, côte, flûte, &c.*

2d. The *cedilla* is a short curve line made thus (,) placed under the letter *c* only, when occurring immediately before *a, o, u*, in verbs ending in *cer, cevoir*, (in the infinitive mood present,) and in a few other words, to divest it (*c*) of its harsh articulation, and give it the sharp hissing sound of *s*, as in *perçai, perçois, perçus, (je) menaça, reçut, (il) garçon, limacon, &c.*

3d. The *dieresis* consists of two dots made thus (. .) occasionally placed over *e, i, u* only, to indicate that the vowel over which it stands is to be sounded separately, either from the preceding or following one, as in *noël, aëul, Esau, &c.*

4th. The *apostrophe* is like a comma set thus (') at the top, between a consonant and a vowel, or *h* mute, to indicate the omission of one of the letters *a, e, i* only, and that the preceding consonant should be articulated in a forcible or hard manner, to render more sensible that omission, as in *l'âme, l'esprit, s'il, l'homme, l'humanité, &c.* The apostrophe indicates the omission of *i* in *si*, only before *il* and *ils*.

The apostrophe is used after *c', d', entr', j', jusqu', P, m', n', s', t', quelqu' qu'*, instead of *ce, de, je, jusque, le, la, me, ne, se, te, quelque, que*, whenever one of these words occur immediately before any one of the vowels or *h* mute, these elisions being used merely for the sake of harmony.

The apostrophe is never used before *huit, huitième, onze, onzième, oui* ; thus we say, *le huit, le huitième, le onze, le onzième, le oui*, and *le non*.

5th. The hyphen is an horizontal mark, made thus (-) and placed between two or several words which we wish to join, to form but one compound word, as in *arc-en-ciel, c'est-à-dire, &c.*

The hyphen is used also between an interrogative, imperative, or exhortative verb, and the personal pronouns *je, me, moi, nous ; tu, te, toi, vous ; il, ils, elle, elles, le, la, les, lui, leur, y, en, on* ; whenever any one of them comes immediately after one of the last mentioned verbs, as in—*que dis-je ? parles-tu ? lit-il ? donnez-lui, lisez-le, &c.*

LONG VOWELS.

All the simple vowels, which have already been mentioned, are each made long or broad by the use of the circumflex accent placed over them, as in the following examples, that is :

ā—*āw*, or like *a* in the English word *hall*, as in *pâte, âne, Pâris, &c.*

ē—*ēy*, or like the first *e* in the English word *where*, as in *fête, tempête, tête, &c.*

ēē, or like *ee* in the English word *fleet*, as in *gîte, île, &c.*

ō, or like *o* in the English word *cold*, as in *colon, nôtre, vôtre, &c.*

ūh, or nearly like *u* in the English word *abuse*, as in *flûte, mûre, &c.**

Besides the circumflex accent, *e*, not accented, renders long the immediate preceding vowel, and *s, x, z*, each generally, renders long the syllable to which it is occasionally conjoined, as in *parlie, rois, jeux, nez, &c.*

* There is no correct standard, in English, to represent the sound of the French *u*. But, to form the long sound of that letter, observe the situation of the tongue when you pronounce the English letter *a* ; it widens itself into the cheeks, so that it touches the first grinders. When the tongue is in this situation, advance both lips a little forward, shutting them at the same time in such a manner as to leave a narrow oval passage for the breath. This movement will highly press the tongue between the grinders, and its tip against the fore teeth of the inferior jaw, and thus let the breath pass which is necessary to emit the sound of the French *u*. Its short sound is formed by dwelling less upon it.—*Boyer's Dictionary.*

E MODIFIED BY THE ACCENTS.

E may be modified by the use of the accents, so as to produce four different sounds; so that there are four kinds of *e*'s in French, each of which is sounded and named as follows:—

e—*eu*, or like *e* in the English word *her*, as in *me*, *te*, *se*, &c.

é—*ey*, or like *a* in the English word *fate*, as in *café*, *bonté*, *été*, &c.

è—*ay*, or like the first *e* in the English word *there*, as in *frère*, *père*, *mère*, &c.

ê—*ay*, or like the first *e* in the English word *where*, that is, like *è*, but longer, having the same sound in kind, but different in length, as in *fête*, *tempête*, *tête*, &c.

The first kind of *e* is called the *mute*, or *not accented e*; the second is called the *sharp*, or *acute accented e*; the third is called the *open*, or *grave accented e*; and the fourth is called the *broad*, or *circumflex accented e*, which is, likewise, one of the long vowels.

In monosyllable words, when *e*, not accented, is final, or in the beginning of any word, and preceded by a consonant, it generally has the sound represented above full, as in *que*, *te*, *demande*, *pesée*, &c. But, at the end of polysyllable words, whether it is conjoined with *s* final or not, it is then generally said to be mute, or no more sounded than *e* final in the English word *name*, as in *âme*, *honte*, *mânes*, &c., except in *quelque*, *quoique*, *puisque*, *lorsque*, *fandisque*, wherein *e* final has its natural sound full.

In verbs ending in *ger*, (in the infinitive mood present,) *e*, not accented, is placed after *g*, to soften the articulation of that letter, whenever it is followed by *a* or *o*, as in *mangeant*, *mangeai*, *mangeois*, (*je*) &c., wherein *e* is silent.

II. COMPOUND VOWELS.

We combine several vowels, whose combination is termed compound vowels, and they are twelve in number, that is:

Ai, as in *donnai*, *parlai* (*je*) &c.

Ae, as in *Caen*, *Maestricht*, &c.

Eai, as in *changeai*, *mangeai*, (*je*) &c.

Ea, as in *changea*, *mangea*, (*il*) &c.

Au, as in *étau*, *hausse*, &c.

Eau, as in *bateau*, *gâteau*, &c.

Eu, as in *jeu*, *neveu*, &c.

Eue, as in *bleue*, &c.

Æ or *æ*, as in *Ægérie*, *œdipe*, &c.

Eo, as in *flageolet*, *geolier*, &c.

Œu, as in *chœur*, *œuvre*, &c.

Ou, as in *clou*, *filou*, &c.

Here we may observe that all the above compound vowels, except *ou*, describe no sounds different from those which the six simple vowels, before mentioned, represent by their respective names, with or without accent.

III. DIPHTHONGS.

A diphthong, an appellation derived from two Greek words, is the combination of two or several vowels, which, though they constitute but one appreciable sound, imply and produce two combined sounds which are heard at the same time, but successively. This double sound, though expressed by several vowels, like the compound, is essentially different from them.

The diphthongs are twelve in number, in French, namely:

Ai, as in *camail*, *travail*, &c.

Ao, as in *aoriste*, *Saône*, &c.

Ei, as in *sommeil*, *soleil*, &c.

Ia, as in *diacre*, *diadème*, &c.

Ie, as in *dulie*, *patrie*, &c.

It, as in *moitié*, *pitié*, &c.

Io, as in *fiote*, *viol*, &c.

Iu, as in *diurne*, *diurnal*, &c.

Oe, as in *moelle*, *noël*, &c.

Oi, as in *moi*, *toi*, &c.

Ueu, as in *lueur*, *sueur*, &c.

Ui, as in *ennui*, *lui*, &c.

N.B. In poetry, *iu*, *ie*, *ié*, *io*, generally form each two distinct syllables.

IV. TRIPHTHONGS.

A triphthong, an appellation which is derived from three Greek words, is the combination of several vowels, which, though they constitute but one appreciable sound, imply and produce three combined sounds, which are heard at the same time, but successively. This triple sound, though expressed by several vowels, like the compound and the diphthongs, is essentially different from either.

The triphthongs are fourteen in number, in French, namely:

Aie, as in *braie*, *haie*, &c.

Aou, as in *aôter*, *aôteron*, &c.

Eui, as in *feuille*, *seuil*, &c.

Iei, as in *vieille*, *viellesse*, &c.

Iai, as in *breviaire*, &c.

Ieu, as in *dieu*, *lieu*, &c.

Iou, as in *chiourme*, *fiourme*, &c.

Œi, as in *œil*, *œillet*, &c.

Ouai, as in *ouaiche*, &c.

Oue, as in *joue*, *roué*, &c.

Oui, as in *patrouille*, *rouille*, &c.

Uai, as in *nuaison*, &c.

Uei, as in *accueil*, *cercueil*, &c.

Ueu, as in *queue*, &c.

V. NASALS.

A nasal is a sound, or the representation of a sound, formed by the combination of one or several vowels with

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some consonants, modified by the emission of air through the nose.

The nasals have different terminations; but, before entering into their particular enumeration, it is proper to remark, 1st, that *m* final, or immediately before *b, p, t*, serves, like *n* final, to give the nasal sound to the immediate preceding vowel, forming a combination, which is generally a nasal vowel; and that, under such circumstances, *m* or *n* is sounded like *n* in the English word *want*; and, when we say *m* or *n* final, it is to be understood the final letter of a syllable, either in the beginning, middle, or at the end of a word. 2d, That *gn*, immediately followed by a vowel, simple or compound, is generally articulated in a soft or liquid manner, and produces a nasal sound, as in *enseigner, saigner, indigne, magnanime, &c.*, except *agnation, ignition, gnide, incognito, magnificat, &c.*, wherein *gn* has a harsh or hard articulation, and produces a guttural sound.

There is a great number of nasals in the French language, which, for the convenience of the learner, may be divided into five different classes, namely:

1st, *aim, ain, aing, aint, eim, ein, eing, eint, im, in, inct, ingt, eint, int, ym, yn*, which are sounded each nearly like *an* in the English word *hanker*, whose sound gives the name of that class, as in *faim, sain, Castaing, parpaing, saint, Rheims, sein, seing, ceint, impot, instinct, vingt, teint, tint, (il) nymphe, thym, synthèse, &c.*; likewise *an* in *Yankée* is sounded in the same manner.

Under this class are placed *em, en, ens, ent*, each of which is sounded alike in the following words and circumstances:

Thus, *em* is sounded like *an* in the English word *hanker*, in *Memphis, memphite, Memphrémagogue, extempore, semper, sempiternam, sempiternel, &c.*

Likewise, *en* is sounded in the like manner in *benzoïque, memento, momentum, examen, copendium, omentum, pensum, sensorium, Benjoin, Benjamin, Rhuben, Mentor, Mendez, &c.*

Also, *en, ens, ent*, are each sounded in the same man-

ner, when ending a syllable, and being, at the same time, immediately preceded by *i*, *e*, *y*, as in *rien*, *sien*, *siens*, *tient*, (il) *européen*, *citoyen*, &c., except in *audience*, *conscience*, *expérience*, *impatience*, *patience*, *impatient*, *impatienter*, *inconvenient*, *omniscience*, *omniscient*, *orient*, *patient*, and their derivatives, wherein *en*, or *ent* are each sounded like *an* in the English word *want*.

In the third person plural of verbs, *ent* final is always *silent*, that is, has no more sound than *e* final in the English word *name*, as in *ils prient*, *ils posent*, &c.

2d. *am*, *amp*, *amps*, *aen*, *an*, *anc*, *and*, *ang*, *aon*, *ans*, *ant*, *ean*, *em*, *ems*, *emps*, *empt*, *en*, *end*, *ends*, *eng*, *ens*, *ent*, are each sounded like *an* in the English word *want*, as in *ample*, *camp*, *Deschamps*, *Caen*, *ange*, *blanc*, *grand*, *étang*, *faon*, *sans*, *sentant*, *jean*, *exemple*, *tems*, *temps*, *exempt*, *rend* (il), *rends* (je) *hareng*, *cens*, *cent*, &c.

3d. *oin*, *oing*, *oins*, *oint*, are each sounded like a nasal of the first class to which is added the sound of *o* as an initial to it, as *loin*, *Marcoing*, *poing*, *moins*, *point*, *poinçon*, &c.

4th. *aon*, *eon*, *hom*, *om*, *omb*, *omps*, *ompt*, *on*, *ond*, *one*, *ong*, *ons*, *ont*, are each sounded like *on* in the English word *conquer* or *song*, as in *taon*, *pigeon*, *rhomboïde*, *pompe*, *plomb*, *ronges*, (tu) *prompt*, *ton*, *rond*, *donc*, *don*, *dont*, *long*, *sons*, *sont*, (ils.)

Um, *umb*, and *un* fall under this class, and are each sounded alike in the following words, that is, in *pensum*, *rumb*, *deprofundis*, *nuncupatif*, *nundinales*.

5th. *um*, *eun*, *un*, *uns*, *unt*, are each sounded like *un* in the English word *grunt*, as in *parfum*, *à-jeun*, *hun*, *aucun*, *diaprums*, *défunt*, &c.

REMARKS ON THE NASALS.

Here, it must be observed, 1st, that *s*, added for plural to any one of the foregoing nasals which does not end with that letter, makes no alteration in the nasal sound ; 2d, that when after *m* or *n* follows immediately a vowel, the sound ceases to be nasal, as in *nom*, *nommé*, *parfum*, *parfumé*, *badin*, *badine*, *bon*, *bonne*, *coquin*, *coquine*, &c. ;

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3d, that whenever *m* or *n* is sounded full, the nasal sound nearly ceases, as in *amen, largum, quantum, rum, Gessen, Naim, pouding*, &c., wherein *m* and *n*, in the final syllable, are each articulated full. In *pouding*, a word borrowed from the English, *ing* is articulated full, to distinguish it, by the final sound, from *poudingue*, which has a very different meaning ; 4th, that nasal syllables are generally long, as in *ambition, antérieur, empire, entier, impossible, insignifiance, parfum, tribun*, &c., except when followed by *m* or *n* in the same word, as in *épigramme, annal, immédiat, innocent, consonne*, &c.

ANOMALOUS COMBINATIONS OF LETTERS.

There are combinations of letters which cannot be classed in a proper manner, but which, for the sake of facility, more than for that of exactitude or strict correctness, may be assimilated to some of the sounds which have been represented in the beginning of this Treatise.

The following combinations, then, are generally sounded very nearly, if not all exactly, like *ø* (long) or like one of the four kinds of *e*'s before mentioned, and represented, like the simple vowels, by a figured orthography and English corresponding sounds.

These anomalous combinations are so called, because they come under no particular rule for their respective formation, and yet, for the sake of system and convenience, they may be properly divided into six distinct classes, which, in practice, can be made to serve a very extensive purpose, namely :

1st. *eu, èu, eue, eut, œufs, eufs, œud, œuds, eux, œu, œux*, are each sounded as *e*, not accented, is in monosyllable words, in French, still longer ; that is, each combination has the same sound in kind, but different in length, as in *jeûne, bleue, bœufs, jeux, neufs, œufs, nœuds, vœux*, &c., wherein the combination is long ; and as in *jeu, peut, (il) bœuf, neuf, œuf, nœud, vœu*, &c., wherein it is short.

In the example of the long combinations, all the final

consonants are silent, and in the example of the short combinations, *f* only is sounded full.

But, by exception, which must be familiar to every one, *eu, eue, eus, eut, éut*, are each sounded like the French *u* single, whenever they occur in the various tenses of the verb *avoir*, to have, as in—*j'eus, il eut, &c.*

In the first syllable of the whole imperfect of the indicative mood of the verb *faire*, and in the first syllable of *faisant, faisons*, (nous) *ai* is sounded like *e*, not accented, as in—*je faisais, tu faisais, il faisait, nous faisons, vous faisiez, ils faisoient.*

Likewise, in the *penultima*, or middle syllables of the same tenses and persons of all the following verbs, compounded of *faire*, &c., that is, *défaire, refaire, contre-faire, forfaire, parfaire, satisfaire, surfaire*, *ai* is sounded like *e*, not accented.

2d. *ai* (single) *er, ez*, in final syllables, especially of verbs, are each sounded like *é*, acute accented, as in *gai, geai, mai, quai, parlai*, (je) *parler, parlez*, (vous), &c., except in *acotai, bai, balai, brai, Chambrai, déblai, malai, délai, étai, essai, frai, lai, minérai, remblai, vrai*, wherein *ai* is sounded like *è*, grave accented.

In whatever syllable it may occur, *ey* is sounded like *é*, acute accented, as in *Dey, Belley, Leyssard, Ney, Sidney, Leyde, Virey, Volney, &c.*

Likewise, *igh* is sounded like *é*, acute accented, in the English word *sleigh*, adopted in French.

Likewise, *ai* is sounded like *é*, acute accented, in the English word *railroad*, now adopted in French, wherein *l* and *d* has each its natural articulation full.

3d. *ai, ei*, in the beginning or middle of words, are each sounded like *è*, grave accented, as in *aimer, aimé, faire, saigner, saignée, neiger, neige, peine, treize, seigneur, &c.*, except in words wherein *ai* or *ei* is articulated in conjunction with *m* or *n*, in the final syllables of nasals, as exemplified under that appellation.

Again, by exception, *ai* or *ei*, before *l* liquid, has a double sound, partaking of that of each individual vowel of that diphthong, (*ai* or *ei*) as in *travail, travailler, soleil, someil, &c.*

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Likewise, by exception, *ei* immediately after *cu* and *gu*, is sounded very nearly like *e*, not accented, as in *accueil, écueil, cercueil, accueillir, cueillir, orgueil, &c.*

Likewise, *ei* is sounded like *e*, not accented, in *ail, aillet*, and in their derivatives.

In whatever syllable it may occur, *ay* is sounded like *é*, grave accented, as in *Lay, Layrac, Layssac, Cambray, Marnay, Tremblay, Tournay, &c.*

Likewise, *e*, not accented, when followed by, and in conjunction with *b, c, f, g, l, m, n, r, s, t, x*, takes the sound of *é*, grave accented, as in *Caleb. échec, chef, legs, ciel, Jérusalem, amen, julep, mer, espoir, fourchette, sexe, &c.*, the final consonant following *e* being articulated full.

Likewise, *e*, not accented, in conjunction with *s* or *t*, final, that is, *es, et*, final, (*es* only in monosyllables words,) are each sounded like *é*, grave accented, as in *mes, tes, ses, cadet, jouet, paquet, &c.*, except the copulative conjunction *et*, which is invariably sounded like *é*, acute accented, the letter *t* being always silent.

Likewise, *ois, oit, oient*, (or *ais, ait, aient*, according to Voltaire's Orthography in the inflexions of verbs,) are each sounded like *é*, grave accented, when it occurs in the final syllables of verbs in the imperfect tense of the indicative mood, and in the present of the conditional or potential mood, as in—*je finissois, tu finissais, il finissoit, ils finissoient*; as in—*je finirois, tu finirois, il finiroit, ils finiroient, &c.*

4th. *ai, aie, ais, ait, aix, oi*, are each sounded like *é*, circumflex accented, as in *maître, haie, frais, trait paix, connoître, &c.*, except *ais, ait*, when they occur in the final syllable of verbs, wherein each is sounded like *é*, grave accented.

5th. *oi** in the initial, medial, or final syllables of the

* Several French Lexicographers give to the diphthong *oi* the sound of *oa*, which, on being mentioned here, the learner will be at leisure to follow. But, on account of some analogy, and for the sake of uniformity, I have preferred adopting the sound of *oé*, which is more in accordance with general practice, and with the Pronouncing Dictionary of the French Academy.

generality of words, especially in proper and common names, and pronouns, is sounded like *oë*, as in *voie*, *pois*, *voir*, &c., except in the inflexions of verbs.

In a few other words, besides the inflexions in the tenses and moods of verbs, as already mentioned, *oi* is sounded like *ê*, grave accented, as in *foible*, *affoiblir*, *françois*, *françoise*, *roide*, *roideur*, &c.

In the penultima of verbs ending with *ôître*, in the infinitive mood present, *oi* is sounded like *ê*, circumflex accented, as *paroître*, *connoître*, &c., except *accroître*, *croître*, and *décroître*, wherein *oi* is sounded like *oë*, in the infinitive mood present, and like *oë* in the indicative mood only.

6th. *au*, *eau*, *aux*, *eaux*, *and*, *nuds*, *ao*, *ault*, *aults*, *aulx*, *aut*, *auts*, *eo*. *oc*, *ocs*, *ods*, *oh*, *op*, *ogs*, *ot*, *ôt*, *ots*, *oth*, *oths*, are each sounded like *ô*, long, as in *étau*, *beau*, *animaux*, *veaux*, *chaud*, *chauds*, *aoriste*, *Saône*, *hérault*, *héraulte*, *faulx*, *défaut*, *défauts*. *geolier*, *broc*, *crocs*, (whiskers,) *lods*, *oh*, *trop*, *galop*, *coqs*, *fagot*, *aussitôt*, *pot*, *pots*, *goth*, *goths*, &c., although the letters *c* and *q*, final are each generally sounded full in the singular number of *croc* and *coq*; and likewise *p* in the word *trop*, when it occurs before a vowel or *h* mute, as in *trop aimé*, *trop honoré*, &c.

We have now treated, in a cursory, but systematical manner, of all the inarticulate vocal sounds, simple and compound, after some fixed general rules, which are generally applicable to proper names, as well as to common words, a fact which the learner should well remember.

Note.—There are six English words, now pretty generally adopted into French, in this country, that is, *Coldstream* (guards), *misdemeanor*, *steamboat*, *steam*, *steamer*, in which *ea* is sounded like the French *i* long (*ee*) and *t* and *r* final are articulated full.

CHAPTER II.

In this Chapter, the consonants are considered collectively and promiscuously, as the elements of articulate vocal sounds.

The consonants, as their names (from *cum* and *sonare*) imply, cannot alone produce any sound by themselves, and must, therefore, be conjoined with the vowels, simple or compound, to express the articulate vocal sounds.

For, as the vowels cannot produce any vocal articulate sounds, without the help of the consonants; so, the consonants cannot produce any sound without the help of the vowels.

It is of no importance for the learner to call the French consonants by their respective names; for, when articulated in conjunction with the vowels, simple or compound, they necessarily produce the proper articulated sounds.

The names of letters are given to them only for the sake of reminding of their form, since no rational use can be made of some of them, especially of some consonants after other consonants, in final syllables, as *t* in *chant, dent, point, poingt, &c.*, wherein it is silent.

The simple consonants of the French alphabet are nineteen in number, that is—*b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z.*

The consonants are divided according as the various organs of speech are each more or less engaged in the mechanism of their articulation.

The simple consonants of the French language are divided into three classes, that is—1st, into *semi-vowels*, as *l, m, n, r*, so called from their utterance producing an almost inarticulate sound, like that of the vowels; 2d, into *explosive consonants*, as *b, d, k, p, q, t*, so termed from the sudden start of the mouth and lips, in their articulation; 3d, into *sibilant consonants*, as *c, f, g, h, j, s, v, x, z*, so denominated on account of the sharp hissing sound produced in their articulation. These are more

numerous and more frequently employed in languages of difficult pronunciation.

The consonants of the French alphabet are further divided, and recognized into two other principal classes, that is—1st, into double consonants, as *bb, dd, cc, ff, gg, ll, mm, nn, pp, rr, ss, tt*; 2d, into compound consonants, as—*bl, br, ch, cr, chr, cl, dr, fl, gh, gr, lt, nd, ng, ns, nt, mp, ms, ph, phl, phr, pl, pn, pr, ps, pt, rc, rd, rt, th, sb, sc, sch, scr, sh, sqr, sp, sph, spl, sq, st, str, tr, vr*.

There are, again, lingual consonants,—so called, because their articulation is executed more especially by the various motions and positions of the tongue; they are four in number, that is—*d, l, n, t*.

From the foregoing exposition, it is easy to perceive that the double consonants consist, each, in the doubling of the same consonants; and that the compound consonants consist, each, of the combination of two or several consonants of different kinds, but which would be of no particular use to exemplify in this place.

Both the double and compound consonants partake each of the specific sound of the simple individual consonants which enter into their respective combination, and is easily learned by practice and observation.

All simple consonants are occasionally doubled in French, except *h, j, k, q, v, x, z*, which never double; neither do the other consonants double when immediately preceded by a long vowel, simple or compound, or a diphthong, or a triphthong, or a nasal, except *r* and *s*, which sometimes deviate from this general rule, as in *barre, carrière, entasser, endosser, &c.*, and in the word *manne*, meaning the manna of the desert, wherein *a* is long, whereas *a* is short in *manne*, meaning basket. But words terminating with *isse* are excepted to this last exception, as in *écrevisse, pelisse, réglisse, Narcisse, Pithonisse, &c.*, wherein, according to the general rule, *ss* is preceded by a short vowel.

Consonants are chiefly doubled immediately before *a, e, i*, as in *abbé, abesse, unisson, &c.*, and occasionally

before *o*, *u*, *y*, as in *horreur*, *réussir*, *Nysse*, *Odysée*, *Ulysse*, &c.

Consonants never double in French, when final, except in *bill*, *shériff*, *poll* three words borrowed from the English.

When initial, the consonants are generally articulated, in French, as the same are in English, with the general exception that it is commonly the reverse with the letter *h*, which is generally mute in the former and aspirated in the latter.

When final, the consonants are generally not articulated in French, especially *d*, *g*, *h*, *p*, *s*, *t*, *x*, *z*; unless the next word, not separated by any punctuating mark, begins with a vowel or *h* mute, except *c*, *f*, *l*, *r*, which are most generally articulated, when final, as in *bec*, *fief*, *duel*, *parloir*, &c. But the letter *f* is excepted to this last exception, in the words *clef*, *cerf*, *chef-d'œuvre*, *cerf-volant*, wherein it is silent.

Every consonant is articulated full whenever it is conjoined to a final *e*, not accented, as in *contente*, *vaine*, &c.

When final, the consonants are each generally sounded full on the next word, when, not being separated by any punctuating mark, it begins with a vowel or *h* mute, as in *vous et moi*, *eux et nous*, *grand honneur*, *bel homme*, &c. In such cases, *d* has the sound of *t*, and *s* and *x* that of *z*. So is the sound of *s* between two vowels, as in *bise*, *crise*, *extravaser*, *hasard*, &c.

The rule of sounding the final consonant of a word on the next one, when it begins with a vowel or *h* mute, is observed in reading and speaking the French, for the sake of the softness and harmony of the pronunciation of that language. But *j* and *v* are never final.

M or *n* final, in a nasal, is generally not sounded on the next word, as most other consonants are, when it begins with a vowel or *h* mute, as in—*le nom et le pronom*, *le bien et le mal*, *la nation et la souverain*. But this rule suffers many exceptions, especially when the final nasal is the final of an adjective word.

As a general rule, a double consonant is articulated like a single one of the kind full, as in *accuser*, *assemblée*,

&c., except *rr*, which is apt to deviate from this rule, as in *horreur, irraisonable, irritation, mourrai, verrai* (je) &c. ; whereas, in double vowels, each simple vowel is generally sounded.

The preceding observations lead to the distinction of two kinds of *h* ; that is, the *mute* and *aspirated h*.

H is mute when it is silent, or not pronounced on the following vowel, as in *cahot, herbe, histoire, homme, honneur, humeur, humanité*, &c., wherein *h* is mute or silent.

H is aspirated when it is pronounced with aspiration on the following vowel, producing a guttural sound, as in *haine, cahos, hameau, hérault, honte, homard, houlette, houri, hune, huppe*, &c., wherein *h* is aspirated, as in the English words *hair, horn, horse*, &c.

In French, the letter *h* is generally mute in words adopted or derived from the Greek, Hebrew, or Latin, as in *herbe, hygiène, humain, homogène, hétérogène*, &c., wherein *h* is silent, except in *cahos, héros, hernie, herniaire*, wherein it is aspirated, although *h* is mute in *héroïne* and in *héroïque*, and in their derivatives.

H final is always mute, in French as in English, as in *ah, bah, eh, oh, pouah*, &c.

C before *a, d, u, l, r, t*, is always articulated like *k*, as in *calcul, cordon, curé, clou, cru, sanctification*, &c.

C, final, immediately preceded by a vowel, is also articulated like *k*, as in *bec, croc, hamac, public, suc*, &c., except in *arsenic, almanac, broc, crocs*, (whiskers,) *estomac, entrelacs, lacs, tabac*, wherein *c* final is silent.

T, in the middle of words and before *ia, ie, ieu, ieux, ien, ion*, especially in adjectives ending with *tial* and *tieux*, generally has the hissing sound of *c*, as in—*initiative, aristocratie, factieux, faction, captieux*, &c., except in *bestialité, bestiaux, eucharistie, hostie, garantie, partie, sympathie, galimatias, gratias, Matthieu, tiers, digestion, mixtion*, &c., and generally whenever *t* is preceded by *s* or *x*, when it has its natural sound full.

To finish our general observations on the simple and double consonants of the French alphabet, it remains only

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to make a few remarks on *l* and *ll*, when they become liquid.

A liquid consonant is such as is articulated in a soft and half way, or in a manner as if it were melting in the mouth.

L, *ll*, and *gn* are the only liquid consonants that deserve our particular attention.

L and *ll* are always liquid and soft when immediately preceded by one of the following combinations of vowels, namely: *ai*, *ei*, *eui*, *iei*, *oui*, *uei*, and sometimes *ui*, as in *travail*, *soleil*, *feuille vieille*, *rouille*, *accueil*, *coquille*, &c., and very often after *i*, single, as in *avril*, *babil*, *péril*, *mil*, *millet*, *famille*, *fille*, *brillant*, &c., except in *bill*, *mil*, (thousand,) *mille*, *sigille*, *ville*, &c., wherein *l* is articulated full, and in *baril*, *fil*, *fusil*, &c., and in *ils*, (before a vowel and *h* mute only,) wherein *l* is silent, as *ils aiment et ils honorent la vertu*, &c., wherein *l* is silent and *s* is sounded like *z* on the word following.

Among the compound consonants, *ch*, *gn*, *ph*, and *th* are the only ones which require, here, our particular and separate attention.

Ch, initial or in the middle of words, is invariably articulated like *k* immediately before *a*, *o*, *u*, *l*, *m*, *n*, *r*, *t*, in words adopted or derived from the Greek, Hebrew, and Latin, as can be seen in the following words, chosen as examples, namely: *archange*, *eucharistie*, *tronchanter*, *anachorète*, *choléra*, *cathéchumène*, *ischurie*, *chlore*, *chloride*, *brachmane*, *tétradrachme*, (except *drachme*, wherein *ch* is silent,) *arachnoïde*, *technique*; *chronologie*, *chrysalide*; *ichtyologie*, *ichtyolithes*, &c.; and, by exception, immediately before *e*, *i*, *y*, in *archétype*, *orchestre*, *orchis*, *orchestique*, *archiépiscopal*, *brachypnée*, and in about thirty other words.

Ch, final, is also articulated like *k*, as in *létech*, *loch*, *Rosbach*, *Hénoch*, *Roch*, *Dupuch*, *Munich*, &c., except *almanach*, wherein *ch* is silent.

Ch, initial or medial, in words derived from the Gallic language, and before *e*, *i*, *y*, in words derived from dead languages, is generally sounded like *sh* in the English

words *shaule, shame, shed, she, &c.*, as in *chemise, chêne, chiffon, cheval*, and as in *archevêque, archiprêtre, chimère, chiffre, chimie, chirurgie, chyle, chyme, &c.*, except the words already mentioned or alluded to above, wherein *ch* is articulated like *k*.

Gn, initial or in the middle of words, generally expresses a liquid sound, much like that of *n* between two French *i*'s, or simply like *n* in the English word *union*, as in *agneau, compagnie, indigné, indignité, &c.*, except in *agnition, ignition, igné, gnomonique, gnostique, &c.*, wherein *gn* has a hard or harsh articulation.

Ph indicates a Greek or Hebraic origin, and whether initial, medial, or final, is always articulated like *f*, as in *philosophie, philanthropie, orthographe, Joseph, &c.*

Th denotes a Greek or Hebraic origin, and whether initial, medial, or final, is always sounded like *t*, single, as in *Théologie, hypothèse, Zénith, &c.*, except in *asthme, asthmatique, Ararath, Goth, and Visigoth*, wherein *th* is silent.

All the foregoing rules are generally applicable to proper names, as well as to common words, and, therefore, must be carefully remembered and followed, otherwise a great many blunders would be necessarily practised and observed in speaking and reading the French language.

But these words will be more particularly indicated and exemplified under the name of each of the individual letters of the alphabet, expressed in an alphabetical order, in the following part.

A T R E A T I S E
ON THE
PRONUNCIATION
OF THE
FRENCH LANGUAGE,
OR
A SYNOPSIS OF RULES
FOR
PRONOUNCING THE FRENCH LANGUAGE,
WITH PRACTICAL IRREGULARITIES, EXEMPLIFIED.

SECOND EDITION, ENLARGED AND IMPROVED.

BY JEAN B. MEILLEUR, M. D.

AUTHOR OF A TREATISE ON CHEMISTRY, AND OF A NEW ENGLISH GRAMMAR, FOR THE USE OF THE CANADIAN YOUTH; MEMBER OF SEVERAL LEARNED SOCIETIES; AND FORMERLY LECTURER ON THE PRINCIPLES OF THE FRENCH LANGUAGE IN DARTMOUTH COLLEGE, HANOVER, N.H., &c. &c.

"If one understand the French, it is no great recommendation to him; but, if he do not, it is a shame."

Montreal:
PRINTED AND PUBLISHED BY JOHN LOVELL,
ST. NICHOLAS STREET,
AND FOR SALE AT THE DIFFERENT BOOK STORES.

1841.

The
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thus :

FRENCH ALPHABET.

The sound or articulation of each individual letter of the French Alphabet, constitutes its very name ; and the sound of each letter of this alphabet may be represented thus :—

A—aw.

B—bey.

C—sey.

D—dey.

E—ey.

F—eff.

G—zjey.

H—au^h.

I—ee.

J—zjee.

K—kaw.

L—ell.

M—emm.

N—enn.

O—O.

P—pey.

Q—ku^h.

R—err.

S—ess.

T—tey.

U—uh.

V—vey.

X—eex

Y—eegreck.

Z—zed.

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PART II.

THE FRENCH ALPHABET ANALYSED.

CHAPTER III.

In this Chapter all the Letters of the French Alphabet are considered, each one separately, in an alphabetical order, as representing all the vocal sounds, articulate and inarticulate, with the rules of their individual articulation and practical irregularities, exemplified.

A.

A—awh, the first letter of the French alphabet, has two sounds ; that is, 1st, *short*, or like *a* in the English word *hat*, as in *date, ménage, patte, tache, Paris, &c.* ; 2d, *long*, or like *a* in the English word *hall*, as in *âne, mânes, pâte, tâche, Pâris, &c.*

A is silent in *Août, aoûter, aoûteron, aoriste, Saône, Saône, saoul, saouler, taon*, which words are pronounced like *oût, ôuter, ôûteron, oriste, Sôna, Sône, soû, soûler, ton*, bearing in mind to observe the French articulation in these as well as in all other examples in this chapter.

A is generally silent when occurring immediately before *i*, followed by *m* or *n* nasal, in the same word, as in *étain, fain, pain, sain, &c.* which are pronounced, (according to French sounds,) like *étin, fin, pin, sin, &c.*

In these words, it is with regard to the letter *a*, as it is oftentimes elsewhere with regard to other letters in other words, it is preserved, (and not pronounced,) only to in-

dicating the etymology of words, so as to keep the original sense which they had in the radical language. But *a* is pronounced in *aorte*, *extraordinaire*, *chiaoux*, *bézoard*, *croasser*, *inchoutif*, *aérer*, *aéré*, *aérien*, *aérien*, *aériforme*, *aérogaphie*, *aérologie*, *aélite*, *aéromancie*, *aéromètre*, *aérométrie*, *aérostat*, *aérostatique*, *Aod*, *Pharaon*; and when doubled, the letter *a* is doubly sounded, as in *Aador*, *Aaron*, *Aag*, *Chanaan*, *Balaam*, *Isaac*, *Maacha*, &c.

A is omitted in *la*, (definite article or personal pronoun, *feminine*,) before a word which begins with a vowel or *h* mute, and this omission is indicated by an apostrophe (') as in *l'âme*, *l'homélie*, *votre lettre étoit intéressante*, *et je l'ai lue avec plaisir*, &c.

A, conjoined with *t*, final, generally indicates a dignity, or a profession, as in—*apostolat*, *épiscopat*, *cardinolat*, *avocat*, *doctorat*, *consulat*, &c., wherein *a* is short, and *t* is silent, as well as in all words terminating in *ficat*, as in *certificat*, *pontificat*, &c.

The occurrence of three following *a*'s in three following words, should be avoided in the same sentence, otherwise it would make a kind of *hiatus*, as in the following: *il va à Amiens, et de là à Arras*, &c.

B.

B—*bey*, the second letter of the alphabet, whether initial, medial, or final, is generally articulated full, as in—*bon*, *bien*, *radoub*, *romb* or *rumb*, *abdiquer*, *abdication*, *abnégation*, *obtenir*, *subtile*, *subtilité*, *substance*, *substantif*, *subvention*, &c., except in *aplomb*, *plomb*, wherein *b* is silent.

B, in proper names, is always articulated full, as in—*Caleb*, *Jacob*, *Job*, *Joab*, *Colomb*, *Moub*, &c.

B, doubled, is articulated like a single *b*, as in *abbé*, *abbesse*, *rabbin*, *rabbinate*, *rabbiniqne*, *sabbat*, &c.

C.

C—*sey*, the third letter of the alphabet, has three sounds, that is, 1st, *c* is articulated like *k*, when occur-

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ring immediately before *a, o, u, l, r, t*, in the same word, as in—*calcul, caisse, cordon, corne, cœur, curé, curieux, cloître, clou, cru, lucre, cruauté, convict, épynictides, exact fructification, sanctification, succinct, &c.*, except in *amict, aspect, circonspect, prefect, respect, instinct*, wherein both *c* and *t* are silent, and *e* has the sound of *é*, grave accented.

C, final, immediately preceded by a vowel, is generally articulated like *k*, as in—*agaric, croc, ammoniac, bistec, cornac, choc, bec, échec, hamac, estoc, stuc, lac, public, rassac, suc, puc, tac, tic, toc, &c.*, except *arsenic, accroc, almanac, broc, cric, crocs*, (whiskers,) *échecs, enrelucs, lacs, estomac, tabac*, wherein *c* is silent.

Likewise, in the preposition *avec*, *c* is silent before a word which begins with a consonant or aspirated *h*, as in—*avec nous, avec honte, &c.*, wherein *c* is silent and *e* is sounded like *é*, acute accented. Every where else *c* in the word *avec* is articulated like *k*, and to lengthen the word, *avec* is sometimes written *avecque*, in poetry.

C, final, in proper names, is also articulated like *k*, as well as in common words, as in *Astruc, Luc, Habbacuc, Hénoc, Isaac, &c.*

C, when occurring before *e, i, y*, (with or without accent on the first,) is articulated like *s*, as in *célèbre, ceci, cidre, cygne, scythe, &c.*

Likewise, *c*, with a cedilla (,) under it, and before *a, o, u.* is articulated like *s*, as in—*ça, façade, façon, leçon, perçu, reçu, savoir, &c.*

In verbs ending with *cevoir*, in the infinitive mood present, to soften the articulation of *c*, we place a cedilla under it, whenever it is followed by *o* or *u*, as in *reçois, reçus, (je) &c.*

C is articulated like *g* in *second, secondaire, secondairement.*

C, final, preceded by another consonant, is generally silent, as in—*blanc, clere, banc, franc, jonc, marc, porc, tronc, &c.*, except *franc*, when immediately followed by a word which begins with a vowel or *h* mute, as in—

franc-aleu, franc-arbitre, franc-hommage, &c., and *porc*, before *épique*, as in *porc-épique*.

Likewise, by exception, *c*, final, is always articulated like *k* in *arc, busc, donc, Marc, (St.) musc, parc, turc, zinc*.—In the copulative or conclusive conjunction *donc*, *c* final is articulated, to distinguish, by the articulation, that word from *dom, don, and dont*.

C is chiefly doubled in words which begin with *ac* and *oc*, as in—*accident, accise, acclamation, accuser, accusation, occase, occasion, occident, &c.*, except in *acacia académie, acajou, acariâtre, oca, océan, oculaire, oculiste*, and their derivatives.

C, doubled, is articulated like a single *c*, as in the preceding words, wherein it is doubled.

CH.

Ch has two articulations, that is, one harsh, or like *k*, and one soft, or like *sh* in the English word *shame*, &c.

1st. *C*, initial or medial, is generally articulated like *k* before *a, o, u, l, m, n, r, t*, in words either adopted or derived from Latin, Greek, or Hebrew, as in—*archange, archaïsme, eucharistie, trochanter; anachorète, archonte, conchoïde, inchoatif, chorion, chœur, chorée; cathêchumène, ischurie, cholidochus; chlamyde, chlore, chloride, chlorose, hypomochlion; brachmane, tétradrachme*, (except *drachme*, wherein *ch* is silent,) *arachnoïde, ichneumon, technique, lychnis, strychnos, pyrotechnie; christianisme, chronologie, chrysalide; ichtyologie, ichtyophage, yacht, &c.*, except in *chaîne, chair, chaire, charité, chaland, chateur, charbon, charançon, chaloupe, chambre, chamcis, champ, chanoine, chant, char, écharde, charme, charnel, choc, chopper, Richmond, Utrecht, Pacha, Schah*, and their derivatives, wherein *ch* is articulated like *sh*, in the English word *shame*.

The preceding rule is applicable to proper names, as well as to common words, as in *Chaldée, Cham, Chanaan, Zacharie; Néchao, Issachar; Jéchonias, Jéricho, Ochosias; Antiochus, Chuquisaca, Chus, Inachus, Malchus, Massachusetts, &c.*, wherein *ch* is articulated like *k*.

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Ch, final, is also articulated like *k*, as in *lêtech*, *loch*, *varech*, *Darmenach*, *Dupuch*, *Hénoch*, *Lamech*, *March* (St.) *Melchisédech*; *Mosoch*, *Rosbach*, *Munich*, &c., except in *almanach*, wherein *ch* is silent, and in *punch* and in *Auch*, wherein *ch* is articulated like *sh*.

2d. *Ch*, when occurring before *a*, *e*, *i*, *o*, *u*, is articulated like *sh*, (in the English word *shame*.) in words coming from the Gallic language, as in *chaise*, *charme*, *chemise*, *chêne*, *cheval*, *chiffon*, *chicane*, *chamine*, *chômage*, *chose*, *chuchoterie*, *chûte*, &c.

Ch, before *e*, *i*, *y*, is also articulated like *sh* (in the English word *shame*) in words adopted or derived from the Latin, Greek, or Hebrew, as in—*archevêque*, *archi*, *prêtre*, *chiffre*, *chiche*, *cher*, *chérubin*, *trachée-artère*, *chimère*, *chimie*, *chirurgie*, *machivélisme*, *chyle*, *chyme*, *chymose*, &c., except *achis*, *archéologie*, *archéologue*, *archiépiscopal*, *archétype*, *cachis*, *chélidoine*, *chélone*, *brachial*, *kurtchis*, *brachialis*, *trachéalis*, *chéronée*, *trachéotomie*, *trêcheur*, *cachexie*, *cachétique*, *orchis*, *orchestre*, *orchestique*, *rachitis*, *mélochis*, *strachis*, *chiste*, *polyorchis*, *chiragre*, *chirographie*, *chirographaire*, *chiromancie*, *chiromancien*, *chorévêque*, *brachypnée*, *hytrachélion*, *conchyliologie*, and their derivatives, wherein *ch* is articulated like *k*.

The preceding general rule is applicable to proper names, as well as to common words, as in *Ezéchiël*, *Ezéchiàs*, *Joachim*, (St.) *Michel*, *Melchisédech*, &c., wherein *ch* is articulated like *sh*, except in *Achéloüs*, *Delvéchio*, *Chersonèse*, *Joachim*, (king,) *Chio*, *Archipélagos*, *Fieschi*, *Muchavel*, *Michel-ange*, *Melchior*, wherein *ch* is articulated like *k*.

D.

D—Dey, the fourth letter of the alphabet, when final and preceded by *n*, is articulated like *t* before a vowel or *h* mute, as in *grand ami*, *grand homme*; *quand il arrive*, *il se répand en injures*; *il apprend à lire*, *il ré-*

pond en maître, &c., except *afond*, *blond*, *fond*, *plafond*, *profond*, *rond*, *Desfonds*, wherein *d* is silent.

D, final, preceded by *r*, is, by some, submitted to the preceding rule, but is generally silent or not articulated, as in *égard*, *lord*, *nord*, *perd* (il) *Richard*, *Bedard*, &c., these two rules being applicable to proper names, as well as to common words.

D, final, preceded by a vowel, single or compound, is always silent in common words, as in *bled*, *pied*, *sied* (il) *coulépié*, *trépié*, wherein *e* preceding *d* is sounded like *é*, acute accented; as in *perd* (il) *verd*, wherein *e* preceding *d* is sounded like *è*, grave accented; as in *luid*, *plaid*, wherein *ai* is sounded like *è*, grave accented; as in *chaud*, *crud*, *lods*, *nid*, *naud*, *nud*, *sud*, &c., wherein *d*, like in the preceding words ending with that letter, is silent; except in these expressions: *nord-est*, *nord-ouest*, *sud-est*, *sud-ouest*, *cid*, *landlord*, *railroad*, *pound*, wherein *d* is articulated full.

D, final, preceded by a simple vowel, is always articulated full in proper names, as in *Aod*, *Gad*, *Jared*, *Arphaxad*, *David*, *Hérot*, *Lud*, *Madrid*, *Trinidad*, *Hudson*, *Maryland*, *Nemrod*, *Nembrod*, *Talmud*, &c., except *Pads*, *Alibaud*, *Regnaud*, *Grimaud*, *Robichaud*, *Renaud*, *Vaud*, *Vergniaud*, *Arnaud*, *Rigaud*, wherein *d* is silent.

D, initial, followed by *m* or *n*, is generally silent in proper names, as in *Dniéper*, *Dniéprovs*, *Dmitrofsk*, &c.

D is occasionally doubled, and is doubly articulated in *addition*, *adducteur*, *reddition*, &c.

E.

E—ee, the fifth letter of the alphabet, is modified by the accents, and is accordingly divided into four kinds, each of which is sounded (in French) and named as follows:

e—euh, or like *e* in the English word *her*, as in *me*, *te*, *se*, &c.

é—ey, or like *a* in the English word *fate*, as in *café*, *bonté*, *santé*, *dés*, &c.

ê—âÿ, or like the first *e* in the English word *there*, as in *père, mère, dès, &c.*

ê—âÿ, or like the preceding, but longer, as in *grêle, tempête, tête, &c.*

The first kind of *e* is called *mute*, or *not accented*; the second is called *sharp*, or *acute accented*; the third is called the *open*, or *grave accented*; and the fourth is called the *broad*, or *circumflex accented*, which is one of the long vowels, the three first being generally of the short or brief vowels.

The four kinds of *e*'s are further exemplified in the following words; that is—*degré, décès, décidée, entêtée, césure, célèbre, cerbère, cérinthée, accès, procès, succès, cères, frère, cortège, chorège, sévère, même, chorévêque, évêché, évêque, Valière, &c.*

E, not accented, in final syllables, is generally mute or silent, and constitutes mute syllables, as in *dame, femme, homme, honte, &c.*

E, not accented, immediately before the syllable *ment*, is silent in *appariement, balbutiement, dévouement, dénue-ment, enjouement, engouement, maniement, reniement, remuement, ralliement, tutoiement, payement, &c.* and in *Koelen, Plouezoch, Schéele, &c.*

E, not accented, when final in monosyllable words, or in the beginning of any word and preceded by a consonant, has the sound represented under its name full, as in *que, te, demande, pesée, &c.* But at the end of polysyllable words, whether it is joined with *s* final or not, it is then generally no more sounded than *e* final in the English word *name*, as in—*âme, honte, mânes, &c.*, except in *quelque, quoique*, wherein *e* final has its natural sound full.

In verbs ending in *ger*, (in the infinitive mood present,) and in a few other words, *e* is placed after *g*, to soften the articulation of that letter, whenever it is followed by *a* or *o*, as in—*mangeant, mangeai, mangeois, (je) mangeoient (ils,) bourgeois, &c.*, wherein *e* is silent.

E, not accented, is sounded like the French *a*, short, in some words, before *m* or *n*, as in—*indemniser, femme,*

hennir, solennel, &c. In many other words, when similarly situated, *e* has the sound of the (French) nasal *an*, as in *emboiter, emmener, empire, temporel, enivrer, ennoblir, pensif, &c.*

E, not accented, when occurring before *m* or *n*, has the sound of the (French) nasal *in*, in the following words, as in—*Memphis, memphite, Memphrémagogue, extempore, semper, sempiternam, sempiternel, pensum, sensorium, Benjoin, Benjamin, Rhuben, Mentor, Mendez, benzoïque, memento, appendice, mementum, examen, copendium, retentum, omentum.*

E, not accented, when preceded by *i, é, y*, and before *n, ns, nt*, has, likewise, the sound of the (French) nasal *in*, as in—*Canadien, rien, sien, siens, tient, (il) européen, manichéen, citoyen, moyen, &c.*, except in *audience, conscience, expérience, impatience, patience, impatient, impatienter, inconvenient, omniscience, omniscient, orient, patient, &c.*, and in their derivatives, where *id en, ens, ent*, are each sounded like the (French) nasal *an*. But *e*, not accented, occurring before *s* in the second person singular, and before *nt* in the third person plural of verbs, is always silent, as in—*tu aimes, donnes, &c., ils aiment, donnent, finissent, confient, avoient, prient, &c.*

E, not accented, in adverbs of quality, formed by adding the syllable *ment* to the feminine gender of the adjective, oftentimes becomes *é*, acute accented, before *ment*, as in—*conformément, communément, confusément, énormément, expressément, importunément, impunément, opiniâtrement, obscurément, profondément, précisément, profusément, &c.*

E, not accented, is sounded like *é*, acute accented, in *bled, clef, chef-d'œuvre, pied, trépied, sied (il), d* and *f* being silent, and in the first syllable of *memento, mementum, memorandum, jejunum, semen, specimen*; in *ave, ave-maria, angelus, ave-maris-stella, benedicite habebas, confiteor, credo, de profundis, miserere, regina-cæli, salve-regina, oremus, orate-fratres, pax-te-cum, agnus-dei, kirie-eleison, christe-eleison, te-deum*, and these other Latin expressions: *cæteris, ecce homo, ad-interim, interim,*

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veto, vade, vaae-me-cum, veni-me-cum, veni-sancte, duodenum, exeat, electrum, eiderum, museum, sine-quanon, mille-folium, nemine-contradicente, ipse-dixit, epitome, veto extempore, pro-tempore, &c.

E, not accented, is sounded like *é*, acute accented, in the following proper names in Geography; that is, in—*Sezeuco, Puebla, Rio-negro, Gæteborg, Duero, Limerick, Popoca-Tepett, Venezuella, Vera-cruz. Vera, Vera-gua, Vera-paz, Yemen, Zanguebar, Susquehannah*, and in the first syllable of *Meler, Petersbourg, Wener, Weser, Weter.*

E, not accented, in conjunction with *a* or *o*, before a consonant, is sounded like *é*, acute accented, as in—*Ægérie, ædipe, Phæbus, Gæteborg, &c.*, except when in conjunction with *u* (*œu*) as in *cœur, sœur*, wherein *œu* is sounded like *e*, not accented, or like the English *e* in *her*.

E, not accented, doubled in the word *spleen*, is sounded like the (French) letter *i*, wherein *n* final has its full articulation; thus, according to the French sounds, pronounce *spline*, so it is in the proper names—*Green, Haberdeens, Peel, Queen, Queenston*, and in *meeting, &c.*

E, not accented, in the demonstrative adjective *cet*, used before a vowel or *h* mute, for the masculine gender, has its natural sound, that is, like *e* in the English word *her*, and *t* final is also articulated full, as in—*cet ormeau, cet homme, &c.*

E, not accented, before *r* or *z* final, is generally sounded like *é*, acute accented, especially in verbs, as in *aimer, donner, aimez, donnez (vous), assez, chez, lez, nez, rez, sonnez, liez, Sêez &c.*, wherein *r* and *z* are silent, except in the following words.

E, not accented, is sounded like *è*, grave accented, in the final syllable of *amer, aster, belvédér, cancer, cuiller, ers, cher, enfer, fer, éther, hier hiver, fier, iter, mer, semper, rever, ver, envers, divers, vomer, vers, per-vers, trochanter, pariter, univers, quaker, concert, dessert, sers (je), sert (il), perç (je), convers, désert, clerc, nerfs, cerf, travers, verd, perç (il), verl, pater, pater-noster, stabat-mater, trarers, &c.*, wherein the letter *r* is

articulated full, and *c, d, f, s, t* are silent and produce no alteration in the final sound or articulation.

E, not accented, before *r* final, is generally sounded like *é*, acute accented, in proper French names, as well as in common words, as in—*Bérenger, Berthier, Cuvier, Poitiers, Viger, Granger, &c.*, wherein *r* final is silent, except in the following names.

E, not accented, is sounded *è*, grave accented, in—*Ager, Dniéper, Esther, Exeter, Gomer, Jupiter, Jasper, Jenner, Lavater, Leinster, Lucifer, Luther, Omer, Prosper, &c.*, and generally in all other proper names which take their origin from foreign languages, especially from the German, as in *Bender, Kimber, Schæffer, &c.*, wherein the letter *r* is articulated full.

E, preceded by *x*, is never accented, but is always sounded like *è*, grave accented, as in *excitation, exciter, excellence, excellemment, exceller, &c.*

E, not accented, when preceded by and in conjunction with *b, c, f, g, p, r, s, t, x*, takes the sound of *è* grave accented, as in—*Caleb, échec, chef, legs, ciel, julep, mer, espoir, fourchette, sexe, &c.*, the consonant following being always articulated full.

E, not accented, preceded by *s* or *t* final, in monosyllable words, is sounded like *è*, grave accented, as in—*mes, tes, ses, cadet, jouet, paquet, &c.*, except the copulative conjunction *et*, which is invariably sounded like *é*, acute accented, the letter *t* being always silent.

E, not accented, is sounded like *è*, grave accented, in *Cortez, Mendez, Rhodez, Suez*, wherein *z* final has the sound of *s*.

E, not accented, becomes *ê*, circumflex accented, in those words wherein, formerly, it was followed by *s*, to render *e* long or broad, as in—*évêque, forêt, tempête, tête &c.*, which were formerly spelt *evesque, forest, tempeste, teste, &c.*, wherein *s* is silent.

E, not accented when final, is omitted before a word which (not being separated by any punctuating mark) begins with a vowel or *h* mute, in the following words, that is—*ce, de, entre, je, jusque, le, me, ne, se, te,*

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quelque, que, as in—*c'est de vous, celui d'enrre vous, entr'autres choses, j'en ai, jusqu'à vous, l'homme m'etonne, n'honorez que la vertu, s'enivrer de délices, je suis las de l'attendre, quelque'un me dit cela, qu'en pinsez-vous ?* &c., except in *huit, huitième, onze, onzième, oui*, which admit no omission of *e* in the word *le*; thus, we say: *le huit, le huitième jour, le onze, le onzième de la classe, le oui et le non.*

We must say: *donnez m'en*, and not *donnez moi-s-en*, as is too often said by the common people.

E, not accented, when final, especially when preceded (meantime) by another vowel in the same word, generally indicates the feminine gender in nouns, pronouns, and adjectives, as in—*braie, haine, honte, ivraie, morue, patrie, cousine, médecine, capote, ortie, soit, elle, celle, cette, laquelle, contente, gentille, française, fraîche, sèche, &c.*, except, as for the nouns, *ennoie, foie, génie, parélie, incendie*, and the proper names, in general, as—*Ananie, Brodie, Majendie, Messie, Malachie, Machabée, Tobie, Zacharie, Zachée, &c.*, which are of the masculine gender; and except, as for the pronouns and adjectives, *que, quelque, me, te, se, notre, votre, nôtre, vôtre*, which are of both genders, (masculine and feminine,) and *ce* and *le*, which are of the masculine gender only.

E often doubles, and, in such cases, the first *e* is generally acute accented, and the second, when final, is mute, and indicates the feminine gender, as in—*anné, arrivée, cornée, diarrhée, d.née, denrée, entrée, idée, journée, pensée, panacée, tranchée, &c.*, except *apogée, athée, athénée, borée, corée, corée or chorée, coriacée, camée, brachypnée, dialthée, dichorée, céphée, colysée, coryphée, élysée, gynécée, prytanée, trophée, timée, yankée, hyménée, lycée, musée, mausolée, odysée, pygmée, périgée, périnée, solée, scarabée*, and generally the proper names, as *Egée, Elisée, Enée, Machabée, Nicée, Nérée, Persée, Prothée, Thésée, Timée, &c.*, which are of the masculine gender.

E, when doubled, has the first acute accented, and the second generally not accented, and in this case, when in

conjunction with *n* final, it is sounded like the (French) nasal *in*, as in—*chaldéen, européen, galiléen, nazaréen, Tégéens*, &c., except *créé, créée*, and *meeting* and *spleen*, wherein *e* is not accented and gives no nasal sound.

E, accented, is never followed by any double consonant, as in—*édité, échevelé, étêté, désister, dépit, sévir, épice, épuré, égaré, éloigné*, &c., nor is any long accented vowel ever followed by any double consonant, as in *pâte, fête, gîte, apôtre, flûte*, &c.

F.

F—*eff*, the sixth letter of the alphabet, whether initial or final, is generally articulated full, as in—*actif, attentif, chétif, shériff, expressif, familier, façon, futur, nef, nerf, bæuf, neuf, æuf, serf, tuf*, &c., except in the following words.

F is silent in—*clef, chef-d'œuvre, cerf-volant, nerf-férure*, (in the first syllable only) *apprentif, baillif*, and in (the plural number of) *bæufs, neuks, æufs, nerfs*; likewise in *êteuf*, in poetry only, and in *cerf*, according to some, whether singular or plural.

F, final, before a vowel or *h* mute, is articulated like *v*, as in—*chétif âne, chétif homme, neuf aunes, neuf hommes*, &c. But, before a consonant or *h* aspirated, *f* is silent in the numeral adjective *neuf*, as *neuf soldats, neuf héros*, &c.

F is doubled, 1st, in words which begin with *ef, dif, of, suf, bouf*, as in *effort, difficile, office, suffire, suffisant, bouffon*, &c.; 2d, in words which begin with *af, souf*, as in *affaire, affront, souffler, souffrir*, &c., except in *afilager, afin, afinque, Afrique, africain, afiourme, afistoler, soufrer*, and in their derivatives, wherein *f* is not doubled.

F, doubled, is always articulated like *f*, single, as in *affre, affreux, affût*, &c., which, (according to French sounds,) pronounce—*âfre, afreû, afû*, &c.

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G.*

G—*zjey*, initial or medial, before *a, o, u, h, r*, has a harsh or hard articulation, as in—*agate, garde, gateau, gonin, gorge, gorgone, guhr, Agur, gumène, guttural, Ghéla, Ghilan, Borghès, Borghi, grave, gros, grue, gré, grive, grêle*, and in *Gé* and *Gessner*.

G, final, preceded by another consonant, is generally silent, as *bourg, faubourg, ourang-outang, étang, gin-seng, hareng, oing, parpaing, rang, schelling, sang, seing, &c.*, except in—*hustings, meeting, and pouding*, (three masculine words, borrowed from the English,) wherein *ng* is articulated in a rather soft manner, to distinguish, by the final sound, *pouding* from *poudingue*, which has a very different meaning.

Again, by exception, **g**, final, is articulated like *k* in *long, rang, sang*, before a vowel or *h* mute, as in—*long espace, long hameçon, rang élevé, rang honorable, sang auguste, sang humain, &c.*

G, final, preceded by another consonant, in proper names, is generally silent, as in—*Brandebourg, Castaing, Duisbourg, Durenberg, Edinbourg, Petersbourg, Marcoing, Strasbourg, &c.*, except *Bhéring, Kingston, Long-island, Témiscaming*, wherein *g* and *n* are articulated, but in a rather soft manner.

Some omit the articulation of *g* in the word *bourg*, and others articulate this letter in the same word like *k* in every case.

Likewise, some omit the articulation of *g* in the words *legs, prélegs*, and some articulate this letter according to its natural articulation, *s* being silent in every case.

But it is generally conformable to common practice not to articulate the letter *g* in the word *bourg*, and give to it a full articulation in the words *legs, prélegs*, *s* being always silent.

* The names of *g* and of *j* are each articulated like *s* in the English word *measure*; that is, by throwing off the sound of *d* from the English utterance of each name.

G, before another consonant, especially before *m*, is generally articulated full, as in *bourgmestre*, *apophthégme*, *pygmé*, *énigme*, *amygdale*, *amygdaloïde*, *segment*, *sigmoïde*, *stygmates*, *stygmatisé*, *progné*, *synallagmatique*, *fragment*, *Bagdad*, *Nicogdoche*, *phlegmagogue*, *phlegmasie*, *phlegmatique*, *pyrolignite*, *phlegmon*, *phlegmoneux*, *phénigme*, *éclegme*, *dogme*, *dogmatique*, *impregnation*, &c., and their derivatives, except in *signe*, *signature*, *imprégner*, *ussignation*, &c., and in *doigt*, *poingt*, *vingt*, *vingtième*, *vingtièmement*, *Magdelaine*, *Moingt*, wherein *g* is always silent.

G, final, preceded by a vowel, is always articulated full, as in—*joug*, *legs*, *prélegs*, *Agag*, *Beleg*, *Phaleg*, *Siceleg*, *Magog*, *Zug*, &c.

G, before *e*, *é*, *ê*, *è*, *i*, *y*, (there being no *u* intervening,) is articulated like the (French) letter *j*, as in *gelée*, *gêmeau*, *homogène*, *gêner*, *gihet*, *gymnase*, &c.

In verbs ending with *ger*, in the infinitive mood present, and in a few other words, to preserve a soft articulation of the letter *g*, *e*, not accented, is placed immediately after it, whenever it (*g*) is followed by *a*, *o*, as in *mangeai*, *mangeois*, (*je*) *mangeons*, *plongeons*, (*nous*) *bourgeois*, &c., wherein *e*, not accented, is silent, and *g* is articulated like *j* on the letters *a* and *o*.

G, before *u*, has a harsh or hard articulation on the vowel following the letter *u*, which, in this case, is not sounded, but serves only to give a harsh sound to *g* on *a*, *e*, *é*, *ê*, *o*, as in—*légua*, *légue* (*il*) *guérir*, *quêpe*, *léguons* (*nous*) &c., wherein *u* is not sounded and *g* is articulated harshly on *a*, *e*, *é*, *ê*, *i*, *o*, and pronounce (according to French sounds *lega*, *léghe*, *ghérir*, *ghêpe*, *ghider*, *légons*, &c., except in *ambiguë*, *ciguë*, *ambiguïté*, *contiguë*, *exiguë*, *exiguïté*, *guahex*, *aiguë*, *aiguille*, *aiguillon*, &c., and in—*linguiste*, *linguistique*, *lingual*, *Aragua*, *Guadiana*, *Guatimala*, *Guadalajara*, *Guadeloupe*, *Gueldre*, *Guise*, *Nicaragua*, *Véragua*, *Zanguébar*, *Miguël*, *Ruguël*, &c., wherein *u* after *g*, and *g* before *u* have each their respective sound full.

G is sometimes doubled, when it is articulated like *g* single, as in—*agglomérer, agglomération, agglutinant, agglutiner, agglutination, aggravant, aggravation, aggrégation, suggérer, suggestion, &c.*

G is silent in—*Clugny, Regnard, Regnaud, Vergniaud*, proper nouns; and in—*imbroglio, signer*, Italian words.

GN.

Gn, in the middle of words, generally expresses a liquid sound, very much like that of two (French) *i*'s, or between two vowels, in English, as in the English word *union*, as in—*agnau, compagnie, compagnon, ignorance, indigne, magnanime, signal, signalé, &c.*, except *agnation, agnatique, agnat, agnot, igné, ignition, incognito, ignicole, gnide, gnome, gnomide, gnomique, gnomonique, gnaphallium, magnificat, magnats, magnésie, magnet, magnétisme, magnétiser, magnétique, diagnostique, gnostique, progné, pronostique, pronostiquer, pronostication, stagner, régnicole, stagnant, stagnation, imprégnation, Gnesne*, and in their derivatives, wherein, according to a preceding general rule, *g* and *n* have each their respective natural sound harsh and full.

H.

H—awsh, the eighth letter of the alphabet, is either mute or aspirated.

H is mute when it is silent, or not pronounced on the following vowel, as in—*cahot, herbe, histoire, honneur*, which are articulated as if there was no *h*.

H is aspirated when it is pronounced with a forcible emission of the voice on the following vowel, producing a guttural sound, called *aspiration*, so that

H is aspirated when it is pronounced with aspiration on the following vowel, producing a guttural sound, as in—*haine, hurler, hutte, houri, hameau, hérault, honte, homard, houlette, hune, huppe, &c.*, wherein *h* is aspirated as in the English words *hair, horn, horse, &c.*

H, initial or medial, is generally mute (in French) in words adopted or derived from the Latin, Greek or Hebrew, as in—*herbe, hygiène, humain, humanité, homogène, hameçon, hétérogène, hydrogène, hydragogue, hypothèse, Jéhovah, &c.*, wherein *h* is silent, except in *cahos, Cahos*, (the name of a Heathen god,) *heros, hernie, herniaire*, wherein *h* is aspirated, although (by an exception to this exception) it is mute in *héroïde, héroïne, héroïsme, héroïque, héroïquement*.

H, final, is found merely in foreign and hebraic words, wherein it is always mute, as in—*ah, bah, eh, oh, pouah, almanach, Enoch, Hénoch, Judah, Denderah, Jéhovah, Massuah, Mastéh, Mosoch, Plouezoch, Rosbach, &c.*, wherein *h* is silent.

H is generally mute before and after the letter *r* or *t*, as in—*rhabdologie, guruh, rhéteur, rhum, rhume, rhinocéros, rhomboïde, rhubarbe, rythme, Rhétorique, Rheims, Rhin, Rhône, Azoté, Bethléem, Judith, Loth, Matthieu, Seth, &c.*, wherein *h* is silent, and the letter *t* is articulated full.

H is aspirated merely in foreign words, and in those which are derived from the Gallic, (the most common and general source of the French language,) as in—*haine, hameau, hérault, herpie, honte, Haller, Hamilton, Hunter, &c.*, which are articulated with an aspiration.

H is aspirated in nearly all country proper names which begin with that letter, as in—*Havane, Hollande, Hongrie, &c.*, although general practice allows it to be mute in these expressions: *fromage d'Hongrie, toile d'Holande, &c.*, wherein *h* is silent.

H, after the letter *p*, gives it the sound of the letter *f*, as in—*paragraphe, paraphe, phrase, philosophie, physique, Joseph, &c.*

H, after the letter *g*, gives it a harsh or hard sound, as in—*Ghêla, Ghet, Ghilan, Glogher, Borghès, Enghien, Missolonghi, &c.*

All the preceding rules concerning the letter *h*, and its power of modifying several other consonants, are applicable to proper names, as well as to common words, and

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this explains the reason why several proper names have been given as examples.

H is never doubled.

I.

I—*ee*, the ninth letter of the alphabet, is sounded like *e* in the English word *she*.

The letter *i* is either short or brief, as in—*petite, site, vil, vite, &c.*, and long or broad, as in—*gîte, île, &c.*

The letter *i* is omitted in the conditional conjunction *si*, and is substituted by an apostrophe, before the personal pronouns *il* and *ils*, as in—*s'il arrive, s'ils arrivent, &c.*

The letter *i* is not pronounced in the following words, namely :—*coignée, encoignure, moignon, oille, oignon, empoigner, poignant, poignée, poigner, poignet, poignard, poitrail, poitrine, poitrinaire, Poitiers.*

J.

J—*jee*, the tenth letter of the alphabet, is sounded like *s*, in the English word *measure* ; that is, throw off the sound of *d* from the English utterance of this letter, and the remaining sound will be the French, as in—*jamaïs, joindre, jaloux, jour, &c.*

J is never doubled, nor final, nor silent.

K.

K—*kawh*, the eleventh letter of the alphabet, whether initial, medial, or final, has but one sound, which is always harsh or hard, and articulated full, as in *kabak, kabin, kali, kacy, kouan, &c.*

K occurs only in foreign and in such words as have a Greek or hebraic origin, as in—*kan, kazine, k  ratoglosse, k  ratophyllon, kerm  s, kiastre, kyrie, kremlin, kyrielle, kurtchis, kynancie, kyste, kiosque, kyt  otomie, Kleber, Dannemark, Lanerk, Lim  rick, Kentucky, Arkansas, &c.*

K is never doubled nor silent.

L.

L—*ell*, the twelfth letter of the alphabet, whether initial, medial, or final, is generally sounded full, as in—*calcul, consul, cruel, incalculable, fil, lamentable, plafond, sculpteur, &c.*

L, by a great exception to the preceding rule, is either liquid or silent.

L is liquid when it is articulated in a soft and half way, or in a manner as if it were melting in the mouth, and it is silent when not articulated at all.

The difference between *l* liquid and *l* silent is, then, very great, as it is, indeed, very important to distinguish, as may be seen in the following examples:—

L is liquid in—*avril, babîl, Brésil, cil, fenil, grésil, péril, cheville, chenille, fille, famille, péril, &c.*, and in—*gentil-homme, mil*, (meaning *millet*.) although it is silent in *gentils-hommes*, and sounded full in *mil*, (meaning one thousand.)

L is silent in—*baril, chenil, coutil, fourmil, fusil, gentil*, (genteel,) *gentils*, (Gentiles,) *gril, nombril, persil, outil, sourcil, poulmon, saoul, soul*, and in *col*, (meaning neck,) in *licol*, (halter,) *sol*, (meaning a penny,)—pronounced *sou, cou, licou, sou*, according to French sounds; in *cul*, (meaning breech,) in *cul-de-sac*, and in *pluriel*, whereas in *col*, (meaning straight or a stock,) and *sol*, (meaning the surface of the ground, or a note of music,) *l* is articulated full. So it is in—*hausse-col, tourne-sol, parasol, entre-sol, Cour-sol*.

L, before *t, s, x*, final, is silent, as in—*fil, ils*, (before a consonant or *h* aspirated,) *pouls. hérault, poultrie, sault, Evroult, Lemoult, Perrault, faulx, Proulx, Soult, &c.*, except in—*calx, malt, piasphalte*, wherein *l* and *x* are articulated full.

L and *ll* are always liquid when preceded by one of the following combinations of vowels, namely:—*ai, ei, eui, iei, aui, æi, uei*, and sometimes *ui*, as in—*camail, travail, soleil, sommeil, feuille, vieille*, and very often after *i*,

single, as in—*babel, avril, cil, grésil, fenil, péril, cochenille, brilliant, pastille, quadrille, &c.*, except *railroad, argille, gille, domicil, connil, fil, cascorille, camomille, billion, mille, million, trillion, quatrillion, mil*, (one thousand,) *puéril, pupille, maxillaire, pusillanime, quintillion, imbécille, tranquille, sigillé, St. il-degrain, ville, utile, bill, bile, Achille, Milledgeville, Sillery, &c.*, and in their derivatives, wherein *l* and *ll* are articulated full.

L is doubled, 1st, principally in the middle of words, wherein that letter is liquid, as in—*bouillir, bouillon, famille, mouillé, &c.*; 2d, in the word *mille*, and in its derivatives, as in—*millésime, millième, milliément, millinaire*; 3d, in words which begin with *il*, as in—*illégal, illégitime, illimité, illumination, &c.*, except in—*île, iliade, iliaque, iléon, iléum, ilion*.

M.

M—*emm*, the thirteenth letter of the alphabet, when final, or before *b*, *p*, or *t*, is generally articulated like *n* final in a (French) nasal, as in—*ambre, combat, compte, comptoire, comte, pomté, prompt, étaim, faim, daim, dam, dom, importun, parfum, nom, pensum, pronom, &c.*, except in the following words:—

M is articulated full in—*adlibitum, adintérim, album, bairam, cranium, drorychnium, Chimborazo, compendium, crassamentum, fatum, fac-totum, aconitum, conium, forum, herbarium, idem, ibidem, item, duodenum, jejunum, laudanum, labarum, ledum, momentum, maximum, millefolium, iléum, minimum, opium, lapatum, olim, museum, omentum, elaterium, electrum, potassium, sensorium, mastrum, rum, perfolium, serum, sétim, subttuum, sternum, trifolium, tuotem, sacrum, quidam, symptôme, symptomatique, targum, quidam*, and in all other words adopted or derived from the Latin, Greek, or Hebrew, and foreign language, especially in proper names, as in—*Amri, Amsterdam, Cham, Bethléem, Jérusalem, Joram, Joachim*, (the name of a Jewish king.) *Naïm, Agamem-*

non, Nembrod, Nemrod, Samnium, Durham, Grantham, &c., wherein *m* is articulated full, except in *Adam* and *Samson*, wherein *am* is sounded like *an* (nasal) or like *an* in the English word *want*, and in *Joachim* (saint,) wherein *im* is sounded like *in* (nasal,) according to the general rule, and in *Memphis, memphite*, and in *Memphréma-gogue*, wherein *em* is likewise articulated like *in* (nasal,) or like *an* in the English word *hanker*.

M, before *n*, is generally articulated full, as in—*Agamemnon, amnon, amnion, amnios, Amnon*, (the first born son of King David,) *amnistie, amnistié, tamnion, calomnie, mnémosyne, Mnémosyne*, (the name of the goddess of memory,) *mnémonique, Mnémon, Lemnos, gymnase, gymnastique, gymnaste, gymnique, gymnopédie, gymnosophites, somnambule, somnambulance, somnifère, somnolence, insomnie, omnipotence*, and all the derivatives of *samnum*, wherein *m* is always articulated full, except *automne, condamner, condemnation, calomne*, wherein *m* is silent and *n* articulated full.

M is doubled, 1st, principally in words which begin with *com, recom*, as in—*commande, comment, commentaire, communion, recommandable, recommandation, recommander, recommencer*, except in—*comices, comique, comité, comestible, comédie, cominge, comète, compagne, compagnie, compagnon, compensation, comparaison, recomposer, recompter, &c.*, and in their derivatives; 2d, in words which begin with *im*, as in—*immédiat, immense, imminent, &c.*, and in their derivatives, except in *image, imagination, imaginer, imiter, imitation, &c.*, and in their derivatives; 3d, *m* is doubled in adverbs formed from the adjectives ending with *ant, ent*, as in—*apparemment, constamment, excellemment, éloquemment, échamment, &c.*

N.

N—enn, the fourteenth letter of the alphabet, when between two vowels, has its natural sound full, and is most generally sounded on the following, and not with the

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preceding vowel, as in—*inanition, nonagénaire, unien, chinois, &c.*

N, when the final of a syllable has a soft or nasal sound, as in the English word *want*, and gives the nasal sound to the immediate preceding vowel, as in—*bon, bien, rien, pain, soin, vin, un, &c.*, wherein *n* has a nasal sound, except in the following:—

N, final or medial, is articulated full in—*amen, bargain, dictamen, abdomen, cognomen, cyclamen, hymen, gluten, kirie-eleison, landlord, pound, sine-qua-non, omen, semen, stamen, specimen, pence, punch, spleen, hustings, meeting, pouding, town, township, waggon, Gessen, Green, Groenland, Allen, Cullen, Galen, Flemen, Copenhague, Eden, Edenton, Aden, Fahrenheit, Haberdeeen, Kingston, Koelen, Kentucky, Kent, Main, Boleyn, Niemen, Osten, Posen, Wellington, Van-diemen, Yemen, &c.*, and generally whenever it occurs in foreign words, and in those originating from dead languages, wherein *n* is articulated full.

In the preceding words, *e* preceding *n* is sounded like *è*, grave accented.

N, final, in nasals, is generally not sounded on the next word, although it begins with a vowel or *h* mute, as in—*on admire le complément, on occupe, on admet, &c.*, except in certain adjectives, as in—*ancien, bon, cerain, divin, humain, mon, ton, son, vilain, &c.*, as in—*ancien état, bon enfant, certain homme, divin époux, humain hommage, mon âne, ton habit, son honneur, vilain animal, &c.*

In the substantives *bien, pain, vin*, *n* is never sounded on the next word, when it begins with a vowel or *h* mute; thus we say:—*le bien et le mal, le pain et le vin, le vin et l'eau; le bien honore, le pain alimente, le vin enivre, &c.*, wherein *n*, being nearly a nasal, is not sounded on the next word.

However, when the word *bien* is an adverb, *n* is generally sounded on the next word, when it begins with a vowel or *h* mute, as in *c'est bien agréable, c'est bien honorable*; likewise, in the indefinite pronoun *rien*, *n* is

generally sounded on the next word, when it begins with a vowel or *h* mute, as in—*rien à dire, rien en honneur*.

N, final, is never sounded on the next word, when by so doing it forms a negation, as it would be in this phrase—*on en admire le complément*, &c.

N is sometimes changed into *m* immediately before *b*, *m*, *p*, as in—*emblème, emmener, empine*, &c., except in—*bonbon, bonbonnière, embonpoint*, &c.

N or *m*, in a final syllable, and immediately followed by another consonant in the same syllable, is generally a nasal, and gives the nasal sound to the immediate preceding vowel, (the other different following consonant being silent,) as in—*aplomb, plomb, compte, prompt, prompt, blanc, grand, convainc*, (il,) *enfant, enfans, rond, emprunt, trident, vingt*, &c., except in *romb* or *rumb*, wherein *b* is articulated.

When after *n* or *m* follows immediately a vowel, or another *n* or *m* and a vowel, the sound ceases to be nasal, as in—*badin, badine, cousin, cousine, médecin, médecine, coquin, coquine, bon, bonne, paysan, paysanne, humain, humaine, nom, nommé, parfum, parfumé*, &c.

N is doubled, 1st, after *co* in every word which begins with these two letters, as in—*connaître, conniver, connexité*, &c., except in *cône, conique, conoïde, conyse*, &c., and in their derivatives; 2d, in words which begin with *in*, as in—*innavigable, innomé, inné, innocent, innombrable, innovation, innover, innominés*, &c., except in—*inocupé, inoculation*, &c., and in their derivatives.

O.

O—*o*, the fifteenth letter of the alphabet, has two sounds in French; that is, 1st, short or brief, or like that of *o* in the English word *hot*, as in—*antidote, botte, sotté, colon, propre, notre, votre*, &c.; 2d, long or broad, or like that of *o* in the English word *cold*, as in—*apôtre, côlon, côte, nôtre, vôtre*, &c.

O is silent in *faon, fuonner, Laon, Laons. paon, paonneu, paonne*, which pronounce, according to French sounds, *fan, fanner, Lan, pan, pano, panne*.

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Oa is sounded like *o* (long) in *railroad*, *steamboat*, *toast*,—three words lately borrowed from the English, and much in use on this continent.

O, in conjunction with *e*, not accented, is generally silent, and the letter *e*, in the same word, is sounded like *é*, acute accented, as in—*œcuménicité*, *œcumnique*, *œdème*, *œdémateur*, *œdipe*, *œnas*, *Œnée*, *Gatéborg*, *Phœbus*, &c., except in—*Koelen*, wherein *o* is sounded.

O, in conjunction with *ei*, is silent, and *ei*, in the same word, is sounded like *e*, not accented, as in—*œil*, *œillade*, *œillère*, *œillerie*, *œillet*, &c.

O, in conjunction with *eu*, is silent, and *eu*, in the same word, is sounded like *e*, not accented, as in—*bœuf*, *chœur*, *cœur*, *mœuf*, *mœurs*, *nœud*, *œuf*, *œuvre*, *sœur*, *vœu*, *Baillœul*, &c.

O is sometimes doubled, generally between two consonants, and is doubly sounded, the last *o*, in conjunction with *n* final, taking the nasal sound, as in—*Boone*, *épiplon*, *épizootie*, *épizootique*, *isoodon*, *hypécoon*, *joosie*, *oolites looch*, *zoologie*, *zoologiste*, &c., except *slorp*, *Liverpool*, *Cook*, *Cooper*, which pronounce *sloûpe*, *Liverpoûle*, &c.

P.

P—*pey*, the sixteenth letter of the alphabet, when final, and immediately preceded by a vowel, is generally articulated full, as in—*Alep*, *cap*, *Gap*, *jalap*, *cep*, *julep*, *salap*, *croup*, &c., except *coup*, *camp*, *champ*, *drap*, *galop*, *sirop*, *loup*, *loup-cervier*, *loup-garou*, *loup-marin*, *beau-coup*, *sparadrap*, *trop*, wherein *p* is silent, except *beaucoup* and *trop*, in which, according to the general rule concerning final consonants, *p* is sounded on the next word, when it begins with a vowel or *h* mute, as in *beaucoup aimé*, *trop*, *honoré*, &c.

P, in the middle of words, or immediately before two, or between two consonants, is generally articulated full, as in—*baptismal*, *canapsa*, *adapter*, *ad-*

apter, adopter, ademption, adepte, adaptation, adoption, adoptif, dyspnée, exemption, laps, seps, absorption, contemplateur, contemptible, sceptre, septuple, septentrion, rapt, rapsodie, rapsode, rapsodiste, péremptoire, présomption, égyptien, description, impromptu, résorption, rédemption, Rédempteur, septuagénnaire, septuagésime, somptuaire, somptuosité, symptôme, symptomatique,, Neptune, &c., wherein *p* is articulated full, except in—*baptême, Baptiste* (Jean,) *baptismal, baptistaire, baptistère, baptiser, débaptiser, compte, corps, exempt, prompt, promptitude, printemps, temps, sculpter, sculpteur, sculpture, sept, septième, &c.,* and their derivatives, wherein *p* is silent.

P, initial, is sometimes followed by *h*, *n*, *s*, or *t*, in words originating from dead languages, wherein it is articulated in a different manner.

P, initial, followed by *n*, *s*, or *t*, in the same word, indicates a Greek origin, and is articulated full: 1st, as in—*pneumatique, pneumatose, pneumatocèle, pneumatologie, pneuma omphale, pneumonie, péripleumonie, péripleumonique, &c.*; 2d, as in—*psallète, psalmiste, psalmodie, psalmodier, psaltérion, psaume, psautier, pseudonyme, pseudo, psora, psorique, psidium, psoras, psychologie, psoriasis, Psyche, métempsychose, &c.*; 3d, as in—*ptarmique, ptérocarpus, ptérygium, ptérigoïde, ptérygo, ptérigoïdeum, ptyalagogue, ptyalisme, Ptolomé, &c.,* and their derivatives, wherein *p* has its full articulation.

PH.

Ph generally indicates a Greek or hebraic origin, and whether initial, medial, or final, is articulated like *f*, as in—*aphthe, aphélie, aphérèse, aphonie,*

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aphorisme, apographe, apophthegme, philosophie, naphte, phosphore, physique, sophia, sophisme, syncophante, ophris, ophiogène, ophioglosse, ophile, ophtalmie, ophtalmique, ophtalmographie, phthisie, phthisique, phthiriasis, phthéirotorum, siphon, Phaéton, Philippe, Philomène, Joseph, Jephté, &c., and their derivatives, wherein *ph* is sounded like *f*.

P is sometimes doubled, as, 1st, in words which begin with *ap* followed by *r*, as in—*apprendre, ap. précier, appréhension, approche, &c.*, except in—*âpre, après, arrêté, apropos, apron*; 2d, in words which begin with *op* followed by *o, r*, as in—*opportun, opprimer, oppression, opportunité, &c.*, except in—*opobalsamum, opopanax, opossum, &c.*, and in their derivatives; 3d, in words which begin with *sup* followed by *l, o, r, u*, as in—*suppléer, supplanter, supplice, support, supputation, &c.*, and in their derivatives, except in—*suprême, suprématie*, and their derivatives.

Q.

Q—kuh, the seventeenth letter of the alphabet, when the initial of a syllable, is always immediately followed by *u*, (which is generally dropt, even before another *u*,) and is sounded like *k* on the vowel next following *u*, as in—*quatre, quasi, quatorze, que, quel, quenotte, qui, quiconque, quote, quotidien, queue, piquure, &c.*, and in their derivatives, except in—*quérimonie, quia, quidam, Chuquisaca, Quito, Susquéhannah, &c.*, wherein *q* and *u* have each their respective sound.

Q never doubles, and terminates but two words, that is, *cinq* and *coq*, in which it has the sound of *k*, except in the plural of *coq* (*coqs*) *coq-d'inde*,

and in *Cinq-mars*, wherein *q* is silent, and likewise in the word *cing*, before a consonant or *h* aspirated, as in—*cing-toises*, *cing-héros fameux par leurs victoires*, &c., wherein *q* is silent; but before a vowel or *h* mute, or at the end of a sentence, *q* in *cing* is always sounded full, as in—*cing ans*, *cing-heures*, *vingt-cinq*, &c.

QU.

Qu, immediately followed by a vowel, simple or compound, together with a consonant, simple or compound, has many different sounds, according to, or in deviation from, the foregoing general rules, as, 1st, like *koua*, as in—*quadrupède*, *quadrige*, *quadrature*, *quadrilatère*, *quadrinôme*, *quadruple*, &c.; 2d, like *ké*, as in—*quai*, *quéraïba*, *quémander*, *Québec*, &c.; 3d, like *kè*, as in—*quaiche*, *quelque*, *quelquefois*, &c., in the first syllable only; 4th, like *ké*, as in—*quête*, *quéter*, *quêteur*, &c.; 5th, like *ke*, as in—*quenouille*, *querelle*, *querelleur*, in the last and middle syllable of *quelque*, *quelquefois*, &c.; 6th, like *ki*, as in—*qui*, *quiproquo*, *quiconque*, *quinola*, *quittance*, &c.; 7th, like *ko*, as in—*quolibet*, *quotient*, *quotité*, &c.; 8th, like *koè*, as in—*quoi*, *quoique*, *pourquoi*, &c.; 9th, like *kan*, as in—*quand*, *quant*, *quantité*, *quanquan*, &c.; 10th, like *kin* as in—*quinze*, *quincaille*, *quinquina*, *quinquaille*, *quinconce*, &c.; 11th, like *kuin*, as in—*quindécagone*, *quindécemvirs*, *quinquagénair*, *quinquagésime*, *quinquennal*, *quinquennium*, *quintuple*, &c.

R.

R—err, the eighteenth letter of the alphabet, when initial, medial, or final, and preceded by *a*, *i*,

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vers, *v*

o, u, is always articulated full, as in—*barbateur, instar, neclar, bénir, fournir, éclair, tarir, trocar, condor, trésor, Nestor, dur, sur, obscur, pâleur, parleur, concours, troubadour*, &c., except in *Monsieur* and *Messieurs*, and in *pour* before the word *rien* only, as in—*pour rien*, (say *pou-rien*,) wherein *r* final is silent, although it is articulated in *sieur* and *sieurs*, when used single.

R, final, and preceded by *e*, not accented, (in the same word,) is generally silent at the end of a sentence, and before a consonant or *h* aspirated, and in such a case *e* becomes *é*, acute accented, as in—*parler, procéder, vivifier, aimer la vertu, sonner haut*, &c.. wherein *r* is silent, and *e*, not accented, becomes *é*, acute accented.

R, final, preceded by *e*, not accented, is generally silent in substantives which imply a quality, and in fruit-trees, as in—*boulangier, cordonnier, tapissier, mercier, épicier, chapellier*, &c., as in—*amandier, fraisier, pommier, prunier, olivier*, &c., wherein *r* final is silent, and the preceding *e* becomes *é*, acute accented.

R, final, and preceded by *e*, not accented, is generally articulated full before a vowel or *h* mute, as in—*aimer à parler en public, s'en acquitter honorablement*, &c., wherein *r* final is articulated full, and the preceding *e* becomes *ê*, grave accented.

R, final, and the preceding *e*, are sounded in the same manner in the following words, in every case, that is, in *amer, aster, belvédér, cancer, ers, cuiller, cher, concert, divers, désert, dessert, enfer, fer, fier, cathéter, éther, gaster, hier, hiver, iter, mer, magister, pariter, pater, pater-noster, quaker, sphincter, semper, stabat-mater, travers, perd, sert* (il), *trochanter, pers, pervers, perds, sers* (je) *rever, ver, vers, verd, vert, envers, convers, à-travers, en-tra-*

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rules; as,
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quéman-
quaiche,
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uerelleur,
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oquo, qui-
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like kan,
an, &c.;
uinquina,
e kuin, as
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um, quin-

alphabet,
d by a, i,

vers, travers, vomer, univers, and likewise in *clerc*, and *nerfs*, wherein *r* is articulated full, and the preceding *e* becomes *è*, grave accented.

The same letters (*e* and *r*) are sounded in the same manner in the following proper names, and generally in those originating from foreign and dead languages, as in—*Abner, Aser, Eliéser, Esther, Exeter, Jenner, Dnieper, Dniester, Gers, Necker, Thiers, Gunter, Gomer, Jasper, Jupiter, Lavater, Leinster, Lucifer, Luther, Omer, Haller, Feller, Héber, Hunter, Munster, Shæffer, Soter, Tiber*, &c.

R is sometimes doubled, and chiefly after *ar, er, ir, or*, as in—*arracher, arrêter, arrière, arrhes, simarre, erratique, erre, erreur, errhine, irréductible, irrégulier, irrémédiable, horreur, horrible, corridor, corroboration*, &c., except in—*ire* (*rath*), *irascible, iréos, iris, ironie, Irlande*, &c., and in their derivatives, wherein *r* is not doubled.

R doubles again in the inflexions of the verbs—*acquérir, concourir, courir, déchoir, échoir, envoyer, mourir, pouvoir, recourir, secourir, voir, revoir*, in the simple future of the indicative and in the present of the conditional mood, as in—

Acquerrai, acquerrais, (je) &c.

Concurreai, concurrerais, (je) &c.

Courrai, courrais, (je) &c.

Décherrai, décherrais, (je) &c.

Echerrai, écherrais, (je) &c.

Enverrai, enverrais, (je) &c.

Mourrai, mourrais, (je) &c.

Pourrai, pourrais, (je) &c.

Recourrai, recourrais, (je) &c.

Secourrai, secourrais, (je) &c.

Verrai, verrais, (je) &c.

Reverrai, reverrais, (je) &c.

wherein double *r* is doubly articulated.

S.

S, the nineteenth letter of the alphabet, when initial, or before *c, f, l, m, p, q, t*, in the same word, is generally sounded full, as in—*scander, obscure, satisfaire, sloupe, cataplasme, sinapisme, smille, miasme, jasmin, marasme, jaspe, spirituel, spica, strabisme, lorsque, presque, puisque, tudesque, monstre, toste, contester, est, ouest, ita-est, zest, zist, &c.*, except in *Deschamps. Descartes, desquels, lesquels, est*, (verb) *régiste. &c.*, wherein *s* is silent, and *e* preceding *s* is grave.

S, in the middle of words, and before *b, d, g, h, j, v*, or between two vowels, or at the end of a word when the next begins with a vowel or *h* mute, has the soft hissing sound of *z*, as in *presbîtere, rosbif, Lesbos, Esdras, Dresde, deshonneur, deshoner, desheurer, disgrace, disjoindre, transvaser, transvider, svelte, &c.*; *partisant, désir, trésor, isocèle, isiatique, raison, risible, pusillanime, Isis, Pégase, &c.*; *vous et moi, très honorable, &c.*; except in *disyllable, trisyllable, monosyllable, polysyllable, parasol, entresol, tournesol, couvresot, hédysarum, préséance, présupposé, resacer, resaisir, eleison, désuétude, Desève, Melchisédech*, and in the verbs *ci-gisant, gisant, ci-gisent, gisent* (ils) wherein *s* is sounded full.

S, at the end of foreign words, and in those originating from dead languages, is generally sounded full, and so it is in a few other words, as in—*achis, as, aloès, angelus, cachis, cortès, strachis, agnus, arcturus, aphis, apodioxis, apostaxis, apomis, asperges, acens, amnios, aenas, anthos, cens, conatus, cubitus, bis*, (twice,) *diabètes, donus, ibis, blocus, bolus, ès, hydrorachis, focus, glaucus, gratis, jadis, glaria-inexcelcis, phthiriasis, gens, hyppurus,*

halys, halos, hyppus, hibiscus, humus, halysis, laps, habeas-corpus, hélianthus, hélops, lapis, hiatus, hypolepsis, hypoleucos, hypospadias, hypoxis, hyptis, hyosciamus, Kurtchis, iréos, iris, adonis, amadis, ambesas, allas, ad-patres, cæteris-paribus, larus, lychnis, garus, lycopus, dolichos, litheron-tos, limas, mangos, métis, médius, mélocarpus, mordicus, mucus, négus, nodus, obus, ophris, omnibus, oremus, opisthionos, coxis, palus, pelvis, pulvis, phébus, placus, plexus, pithys, quibus, pan-créas, paréatis, parisés, psoas, polyorchis, brachialis, sens, orate-fratres, Kermès, stras, florès, hédypnois, locatis, bibus, biceps, triceps, pathos, sirius, sinus, vius, vindas, strychnos, lys or lis, botrys, lolos, mars, mœurs, ours, fœtus, rhinocé-ros, orchis, phimosis, paréatis, platanus, partibus, rhexis, thrombus, téтанos, thymus, taxis, vasistas, lotus, vis, viscus, xiphias, xantus, xutas, lès, as in lès-majesté, &c., wherein s is sounded, except in the following.

S is silent in the following words ; that is, in—*avis, alors, chablis, chas, dehors, appas, campos, diepos, décès, altercas, cas, divers, convers, calus, logis, revers, envers, travers, dès, très, trois, tan-dis, les, mes, tes, des, (è) pervers, univers, bis, (brown,) buis, fracas, frais, promis, compromis, appropos, amas, précis, bois, fruits, cambouis, dos, coloris, cours, recours, discours, décours, con-cours, secours, léans, épais, corps, damas, dadais, dais, châssis, bris, bas, bras, brebis, éthiops, biais, frais, gras, liais, glas, gros, las, hustings, ers, gars, pers, mais, mois, niais, pris, lévis, pis, plis, replis, fleurs, fluors, marquis, glacis, fleur-de-lys, os, propos, héros, entre-pos, mais, chènevis, desor-mais, entre-nous, entre-vous, lépas, louis, (a piece of money,) cervelas, lilas, cadenas, fils, ils, lam-*

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bris, fonds, matras, mauvais, pas, très-fonds, mors, fois, souris, hormis, remors, matelas, moins mis, cadis, canevas, répas, trépas, quelques-fois, poids, pois, pouls, ouais, es, (verb,) lavis, los, tors, hors, mets, rends, prends, reponds, (je,) dos, tems, temps, printemps, parvis, pays, croquis, rendez-vous, cahos, talus, vasistas, sémis, plus, surplus, ante-Christ, &c., and in *Jésus-Christ*, wherein *s* is silent. But both *s* and *t* are sounded in *Christ*, when this holy name is used alone.

In the preceding words, wherein *s* final is silent, it must be understood that, according to a preceding rule, *s* final, in the same words, is sounded like *z* whenever it occurs immediately before a vowel or *h* mute.

In generic and specific names of objects of natural sciences, and in similar names pertaining to medical sciences, *s* final, as well as *m* final, is always sounded full.

In proper names, *s* final, preceded by *é*, grave accented, is generally sounded full, as in—*Brisés, Cérés, Eutichès, Manassès, Palès, &c.*, except in—*Athènes, Démosthènes, Gênes*, wherein *s* final is silent.

S, final, in proper names of foreign and dead languages, and a few others, (according to the foregoing general rule,) is generally sounded, as in—*Amasias, Amos, Atlas, Argos, Argus, Amiens, Bacchus, Brutus, Esdras, Lesbos, Mars, Minos, Mathias, Régis, Pâris, Romulus, Adonis, Iris, Thémis, Tircis, Vénus, Sens, Rheims, Senlis, Phœbus, Valens, Zétus, Nestorius, &c.*, wherein *s* final is sounded, except *Athènes, Démosthènes, Gênes, Jacques, Charles, Louis, Gervais, Nicholas, François, Thomas, Jésus-Christ, &c.*, and *Cahos*, wherein *s* is silent.

S is sometimes doubled, chiefly before *a, e, i*, as in—*lasser, massue, parnasse, abbessé, tristesse, déesse, nantissement, unisson, &c.*, and occasionally before *o, u, y*, as in—*Colosse, brosser, prussique, réussir, tissilage,*



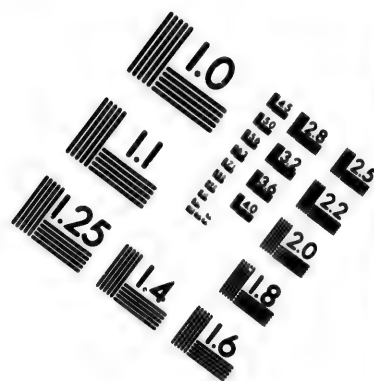
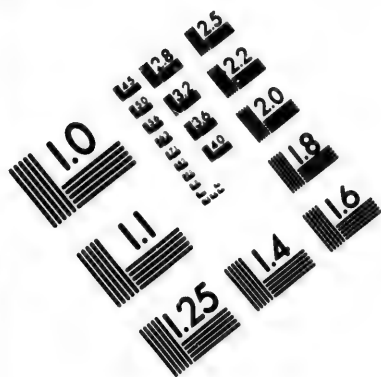
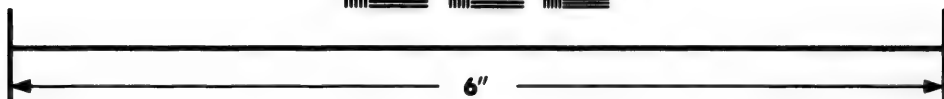
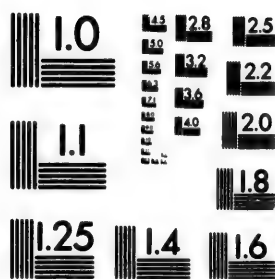


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bysse, odyssée, syssarcose, Ulysse, &c., wherein double *s* is sounded like one single *s* full.

SC.

Sc, before *e, é, ê, i, y*, is sounded like *s*, single, as in—*sceptre, condescendre, scélérat, sceau, scélite, schelling, schisteux, visceral, scène, viscère, disciple, irascible, sciatique, science, Scylla, scytale, scythe, scyros, Schéele, &c.*

Sc, before *a, o, u, l, r*, is sounded like *sk*, as in—*scander, scandal, scason, Iscariote, scolie, scorbut, scorie, scurrité, viscus; sclérophtalmie, sclérotique, scribe, scrofula, scrupule, &c.*, except *sçavoir*, wherein *sç* is sounded like *s* single.

T.

T—*tee*, the twentieth letter of the alphabet, when initial, or before *h* or *r*, always has its natural articulation, as in—*tâtons, taire, toison, tenir, terne, tige, tignon, tondre, torture, toucan, tulipe, tumulte, type, tympan, théâtre, thème, thrombe, pirêthre, thlaspi, thon, thymbre, travail, travers, tréfle, tréfonds, trémie, triage, tribu, trognon, trône, truelle, truffe, &c.*, except *Montréal* and *Montréaliste*, wherein *t* preceding *r* is silent.

T, in the middle of words, and before *ia, ie, ieu, ieux, ion*, especially in adjectives ending with *tial* and *tieux*, is generally articulated like *c*, with the hissing sound of *s*, as in—*aristocratie, diplomatie, ineptie, énergie, calvitie, initial, initiative, nuptial, minutie, partial, partialité, pèrypétie, primatie, suprématie, ambatieux, factieux, ambition, dation, donation, faction, transubstantiation, Croatie, &c.*, except *bestiasse, bestialement, bestial, bestiaire, bestiole, bastion, bastionner, bestialité, bestiaux, Christianisme, galimatias, gratias, eucharistie, lithiasie, sortie, amnistie, modestie, épizootie, ortie, hostie, garantie, partie, pétiolle, sympathie, spathion, Arimathie, Étien, Mathieu, Ethiopie, Matathias, Mathias, Scythie, Pétion, Niar, digestion, gestion, indigestion, suggestion, question,*

questionner, questionnaire, mixtion, xanthion, and generally whenever *t* is preceded by *s* or *x* in the same word, wherein it has its natural sound.

T, before *ier, ié, iè, iez*, generally has, likewise, its natural sound full, as in—*amnistier, amnistié, mortier, portier, matière, portière, bâtier, bangueroutier, cabaretier, entier, savetier, sentier, tiers, tierçon, Gautier, Thiers, amitié, moitié, pitié, tièdeur, éliez, prêtiez, soumettiez* (vous) &c., except in—*initier, balbutier*, wherein *t* is articulated like *c*, with the hissing sound of *s*.

T, before *ien, iens, ient*, especially when preceded by a vowel, is, also, generally sounded like *c*, with the hissing sound of *s*, as in—*capétion, domitien, égyptiens, patient, patience*, &c., except in—*entretien, muintien, soutien, tien, tiens, chrétien, antienne, corinthien, chrétienté, Etienne, Sébastien*, &c., wherein *t* has its natural sound full.

T, in some inflexions of verbs ending with *ter* or *tre*, in the infinitive mood present, has likewise its natural sound full, as in—*emboîter, être, gratter, mettre, prêter, remettre, soumettre*, &c., in *questionner, sentir, pressentir, partir, sortir, maintenir, obtenir, soutenir, tenir*, &c., as in—*étions, emboitions, grattions, mettions, prêtions, remettions, soumettions, questionions, pressentions, sentions, sortions, partions*, (nous,) &c., as in—*je maintiens, soutiens, obtiens, tiens; tu maintiens, soutiens, tiens, obtiens; il maintient soutient, obtient, tient; je maintiendrai, soutiendrai, obtiendrai, tiendrai*, &c.; *je maintiendrais, soutiendrais, obtiendrais, tiendrais*, &c.

T, final, is generally silent, and this rule applies to proper names, as well as to common words, as in—*appât, chat, yacht, cadet, certificat, protêt, cahot, prurit, lot, mât net, sot, but*, &c.; *Bossuet, Méheut, Mondelet, Murat, Oudet, Panet, Utrecht*, &c., except in the following words.

T, final, is articulated full in certain words, as in—*apt, rapt, tact, contact, cogitat fiat, abject, exeat, exact, inexact, opiat, exaudiat, magnificat, stabat, cet, correct, incorrect, direct, jacet, indirect, grasset, fret, set, tacet, sept, infect, est*, (east,) *ouest*, (west,) *zest, gil, ci-gil*,

(verb,) *péridot, suspect, deficit, distinct, indistinct, convict, district, verdict, steamboat, toast, coast, dixit, ipse-dixit, excit, huit, maint, cobalt, vivat, test, rit, writ, transit, succinct, zist, dot, manchot, pouliot, riot, azimut, caput, cajéput, sinciput, brut, chut, ita-est, mat, malt, put, lut, bezet, lest, ut* ; and, according to some, in—*archet, alphabet, cérat, fouet, couvresot, esterlet, juillet, ergot, subit, ost, pet, sot, fat, magnet, obit, pilot, pot, trot, baudet, suret*, wherein, according to others, *t* final is silent.

T is sounded in—*Fahrenheit, Japhet, Domat, Grasset, Malhiol, Méthot, Nicolet, Leibnitz, Seidlitz, Ostritz, Ostrovitz*.

T, final, is silent in the following words, namely :—*amict, anspect, aspect, circonspect, préfect, respect, instinct, suspect, yacht, Utrecht*.

T, final, preceded by *r*, in the same word, is generally silent, especially before a consonant, or *h* aspirated, and the vowel preceding *r* is generally long, as in—*dart, part, mort, sort, &c.*, except when *t* is the final of a verb in the third person singular, followed by a personal pronoun, in an interrogative sense, as in—*court-il ? sert-on ? sort-elle ? se meurt-il ? &c.*

T is sometimes used as a copulative particle, between two vowels, to join verbs and personal pronouns, in an interrogative sense, as in—*parle-t-il ? aime-t-on ? donne-t-elle, &c.*, wherein *t* is articulated full.

T is sometimes doubled, and double *t* is articulated like one *t*, single, in proper names, as well as in common words, as in—*attache, attagne, attentat, &c.* ; *Matthieu, Valtemare, &c.*, except *petto, in-petto*, wherein *t* is doub'y sounded.

TH.

Th generally denotes a Greek, Hebraic, or Saxon origin, and, whether initial, medial, or final, is always articulated like *t* single, as in—*arithmétique, azoth, absinthe, corinthe, anthrax, arythme, anthropophage, apalath, arthritique, bismuth, feldspath, luth, exanthème, hycinthe, hypothégme, isthme, logarithme, théologie*

thlaspi, rhytyme, orthographe, pentathle, pathos, pathologie, authentique, tithymale, turbith, théâtre, synarthrose, xanion, Zénith, Zythum, &c., except in *asthme, asthmatique*, wherein *th* is silent.

The preceding rule is applicable to proper names, as well as to common words, as in—*Aboth, Azimuth, Athènes, Athalie, Carthage, Balthazar, Béalzébut, Goliath, Elizabeth, Fusth, Klaproth, Geth, Golgotha, Grath, Jugartha, Judith, Lameth, Loth, Luth, Mathias, Mathieu, Nazareth, Péthion, Pathmos, Posthume, Ruth, Sadoth, Soccoth, Sabaoth, Seth, Téglaith, Thomas, &c.*, wherein *th* is sounded like *t* single, except *Arath, Arath, Golh, Ostrogoth, and Visigoth*, wherein *th* is silent.

U.

U—ûh, the twenty-first letter of the alphabet, has two sounds in French ; 1st, one short or brief, or nearly like *u* in the English word *superable*, as in *butte, hutte, &c.* ; 2d, long or broad, or nearly like *u* in the English word *abuse*, as in—*flûte, mûre, sûre, &c.*

U, after *g* or *q* is generally dropt, and *g* or *q* is then sounded like *k* on the following vowel, simple or compound, as, 1st, in—*guenuche, guenon, guérir, guêpe, guidé, gueulée, &c.*, wherein *u* is dropt, except *Aragua, ambiguë, aiguë, ciguë, contiguë, exigüe, exiguité, aiguille, aiguillon, guahex, Guadiana, Guadalupe, Guadeloupe, Guatemala, Gueldre, Guise, Nicaragua, Miguël, Raguël, Veraguë, Zanguebar, &c.*, wherein *u* is sounded ; 2d, as in—*quenouille, querelle, quête, quiconque, quoique, &c.*, wherein *u* is dropt ; except *quia, quidam, quindécagone, quindécemvir, quinquagénnaire, quinquagésime, quinquennal, quinquennium, Chuquisaca, Quito, &c.*, wherein *u* is sounded.

U is sounded like *o* in—*deprofundis, nuncupatif, punch, nundinales, hustings, meum, pensum, opium, rumb, rhum or aconitum, conium, stramonium, latium, Palladium, Fundy, Sagunte, rum, cranium, géranium, ultimum, elaterium, lilium, fatum, fac-totum, sodium,*

potassium, sensorium, minimum, maximum, momentum, punctum, quantum, quorum, omentum, duodenum, jejunum, sub-tium, tenaculum, te-Deum, targum, pallium, tungstène, laudanum, castorium, saltum, Burke, Cullen, Gunter, Hunter, Clutterbuck, Munster, and generally before m final, in words originating from the Latin, used for generic and specific names of objects, especially of the animal and vegetable kingdom, as in—xiphium, xylosteum, xanthium, millefolium, perfolium, &c., wherein u is sounded like o and m final is articulated full; and this rule is observable in reading or speaking the Latin, or words having the termination peculiar to that language.

U, preceded by another vowel, simple or compound, has a mixed sound: thus, *au* is sounded like *ô*, as in *élau, gatau, &c.*, like *e*, not accented, as in—*feu, jeu, neveu, &c.*, like *oo* in the English word *cool*, as in—*ba-joue, bijou, matou, &c.*

V.

V—vey—the twenty-second letter of the alphabet, is one of the silent consonants, which admits of no particular observation, except that it always has its natural sound, and that it is never final nor doubled.

X.

X—exx, the twenty-third letter of the alphabet, generally indicates a Greek or Latin origin, as in—*axe, axiome, azonge, croix, dix, exode, exorde, exostose, flux, lixigraphie, paix, poix, six, voix, xiphoïde, &c.*

X has five different sounds, some of which are mixed, namely:

1st. *X*, final, or between two vowels, is generally sounded like *ks*, as in—*anxiété, axillaire, auxillaire, apex, apostaxis, ampulex, untéhélix, dropax, anthrax, fixe, fixer, fixé, fixité, fixation, guahex, gymnotrix, latrix, gymnothorax, hélîx, hydrothorax, hypoxis, latrix, leucoryx, larynx, laxatif, luxe, luxation, luxure latex, monax, monophylax, murex, plexus, onix, opopanax,*

phénix, pollux, pharynx, rheux, sphex, sphinx, silex, styx, storax, thorax, tubifex, tornix, taxe, taxis, tréneux, varix, vertex, vix, &c.

X, final, is always sounded *ks* whenever it occurs in technical words used as generic and specific names of objects pertaining to natural and medical sciences.

X, final, is silent in several words, as in—*creux, deux, doux, croix, chaud, crucifix, faix, faux, défaire, porte-faix, porte-croix, porte-voix, flux, reflux, époux, jaloux, courroux, verroux, roux, paix, poix, noix, voix*, and generally whenever it terminates an adjective, as in—*ambitieux, fiévreux, furieux, judicieux, luxurieux, sévère, &c.*, wherein *x* final is silent, except before a word which begins with a vowel or *h* mute, when *x* final, in the preceding words, is then sounded like *z* on the following word.

2d, X, initial, or in the middle of words, is sounded *gz*, as in—*exorter, exode, exostose, existence, exister, exhortation, exhumation, exhumer, Xantus, Xante, Xénophon, Xavier, Xercès, Xutas, examen, exemple, exemplaire, &c.*

3d, X is sounded like *ss* in a few words, as in—*aix, dix, six, soixante, Aix, Aix-Lachapelle, Auxerre, Auxerrois, Auxonne, Bruxelles, Cadix, &c.*

4th, X is sometimes sounded like *k*, as in *excès, exciter, excitation, excellent, excellence, exceller, &c.*, *e* preceding *x* being never accented.

5th, X is sounded like *z* in—*deuxième, deuxièmement, dixième, dixièmement, sixième, sixièmement, sixain*, and when final before a vowel or *h* mute, as in—*deux amis, deux-hommes, un-époux aimable, une paix honorable, &c.*, except all the words which fall under the first rule for the articulation of *x*, wherein it is sounded like *ks*, as in—*axe, axiome, cachexie, &c.*

X, final, preceded by *l*, is generally silent, as in—*aulx, faulx, Proulx*, except *calx*, wherein *x* is sounded like *ks*.

Y.

Y—*cegreck*, the twenty-fourth letter of the alphabet, by itself, generally indicates the etymology of words de-

rived from the Greek, wherein it is generally sounded like (the French) *i* single, as in—*analyse*, *dialyse*, *hygiène*, *hyperdulie*, *ginglyme*, *symphyse*, *syntaxe*, *synthèse*, *symp-tôme*, *syssarcose*, &c.

Y, initial, or between two consonants, or between a consonant and a vowel, or final, or when it is a word by itself, is generally sounded like *i*, single, as in—*yacht*, *yeuse*, *ypréau*, *yeux*, *colyre*, *pyrite*, *pyramide*; *hyperbate*, *hypopion*, *hypostatique*, *myologie*, *myope*, *nyctalope*, *presbyte*, *chyle*, *chyme*, *mystère*, *style*, *ladz*, *y aller*, *il y a*, &c.

Y, between two vowels, and in the middle of words, is sounded like *ii*, (double *i*.) as in—*envoyer*, *essayer*, *moyen*, *payer*, &c., and in *pays*, *paysage*, *paysagiste*, *pay-san*, *paysanne*, *Moyse*, &c., except *paye*, *payement*, *zagaye*, wherein *y* is sounded like *i*, single.

REMARKS.—1st, Y is changed into *i* before *e* mute or silent, in final syllables of the inflexions of verbs ending with *yer* in the infinitive mood present, as—*envoyer*, *em-ployer*, &c., wherein *y* is changed into *i*, as in—*j'envoie*, *j'emploie*; *tu envoies*, *tu emploies*; *il envoie*, *il em-ploie*; *ils envoient*, *ils emploient*, &c. 2d, When *y* is a word by itself, it is a personal pronoun, or an adverb of place or locality, as in—*y donner du temps*, *y aller*, &c. 3d, The sound *hip* is spelt whith *y* when there is but one *p*, as in—*hypothèque*, *hypothèse*, *hypogastre*, *hypallage*, &c., and with *i*, single, when there is double *p*, as in—*Hippocrate*, *Hippolyte*, &c.

Z.

Z—zed, the twenty-fifth letter of the alphabet, by it-self, generally indicates the etymology of words derived from the Greek, as in—*zèle*, *zénith*, *zodiaque*, *zone*, *zoo-logie*, *zymotechnie*, &c.

Z, whether initial or in the middle of words, has its natural sound, as in—*azyme*, *zagaye*, *zélateur*, *zéphyr*, *gazette*, *zigzag*, *zizanie*, &c.

Z, final, is generally silent in—*assez*, *biez*, *chez*, *nez*, *son-nez*, *rez*, except before a word which, not being separated

by any punctuating mark, begins with a vowel or *h* mute, as in—*vous avez été malade, vous aimez à lire, vous rendez hommage, assez honorable, &c.*, wherein *z* final is sounded on the next word.

Z, final, is sounded like *ss* in—*quartz, quartzeux, quartzeuse, Alvarez, Booz, Cortez, Léibnitz, Abruzzi, Mendez, Metz, Rhodex, Rodriguez, Sénéx, Suez, Seidlitz, Ostrovitz, Ostritz, Austerlitz, Usez*, and generally in foreign words, especially those which are derived from the Russian and Spanish language.

W.

W does not properly belong to the French alphabet; it is borrowed from the English language, in which it is considered as having the power of both a vowel and a consonant.

As in English, *w* is silent, 1st, before a consonant, as in *writ, Wright, &c.*, except before *h*, as in *Whitby, &c.*, wherein both *w* and *h* are articulated; 2d, after *a* or *o*, which it generally renders long or broad, as in—*Law, Shaw, yaws, Hudsonlow, &c.*; 3d, before a vowel, *w* has the sound of the (French) compound vowel *ou*, (which itself is sounded like *oo* in the English word *cool*,) as in—*Alwin, waggon, woalse, warrant, Ward, Wesphalie, wigh, wisk, wiski, &c.*; 4th, after *e*, *w* generally has the same preceding sound, as in—*Brewster, Newcastle, Newton, &c.*

N. B.—The learner should be here apprised that French Grammarians generally teach that *w*, in French, is sounded like *v*, which is certainly not correct, as it is quite contrary both to analogy and practice among those who are familiar with the power and use of that letter.

APPENDIX;

OR,

CHAPTER IV.

In this Chapter, are to be found a few Rules to enable the Learner to distinguish the Genders of the French Substantives.

Before proceeding to the consideration of these rules, it may be proper to state, that, in French, there are but two genders, viz: the masculine and the feminine, each of which is given by imitation, to *inanimate* as well as to animate objects.

There are two general ways of distinguishing the genders of French substantives; that is, 1st, by the use of articles and adjectives, placed before the substantives; 2d, by the termination, which, though numerous, are the best guide in the applications of rules.

I. The genders of the French substantives or nouns are known, 1st, by placing before the substantive, whose particular gender we wish to know, the definite article *le*, for the masculine, and *la* for the feminine gender, as in—*le chapeau, le banc, le canif, le livre, le siège, &c.; la chaise, la maison, la plume, la tête, &c.*; 2d, by placing before the substantive, whose particular gender we wish to know, the indefinite article *un* and the adjective *grand*, (*un grand*) for the masculine, and *une* and the adjective *grande*, (*une grande*), for the feminine gender, as in—*un grand chapeau, un grand banc, &c.; une grande chaise, une grande maison, une grande allée &c.*; 3d, by using the indefinite article, as before, with the adjective *gros*, for the masculine, and *grosse*, for the feminine gender, as in—*un gros canif, un gros livre, un gros fardeau, &c., une grosse tête, une grosse ronce, &c.*

II. The gender of the French substantives or nouns, is known by their various terminations, in the singular number, and by the application of a few other rules, as will be seen hereafter.

MASCULINE SUBSTANTIVES.

1st, Nouns ending with *ail, al, eil, el, ol, ot*, are masculine, as—*bail, travail, carnaval, mal, soleil, sommeil, autel, sel, viol, capot, &c.*, except *dot*, which is feminine.

2d, Nouns ending with *a*, followed by one or more of the consonants, final, are masculine, as—*art, arsenal, almanach, marc, mars, mas, mat, estomac, plat, plagiat, parc, sac, &c.*

3d, Nouns ending with any one of the nasals are masculine, as—*an, étang, enfant, accent, encent, champ, temps, brin, enjin, pain, étain, dessin, dessein, sein, seing, poing, point, soin, don, hameçon, pardon, poinçon, billion, talion, défunt, emprunt, parfum, horizon, &c.*, except *faim, maman, fin, main, façon, leçon, rançon Rheims*, and generally the substantives ending with *on*, preceded by *i* or *s*, which generally are feminine, as—*nation, solution, union, maison, toison, raison, saison, &c.*

4th, Nouns ending with *eil, euil, uel*, are masculine, as—*œil* (the eye,) *deuil, accueil, &c.*

5th, Nouns ending with *é*, acute accented, preceded by a consonant which is not a *t*, are masculine, as—*aliéné, blé, café, degré, péroné, &c.*

6th, Nouns ending with *e*, not accented, or circumflex accented, before a final consonant, are masculine, as—*acier, bec, cep, chef, enfer, soutien, silex, arrêt, protêt, &c.*, except *clef, nef, cuiller, mer*, which are feminine.

7th, Nouns ending with *ai, aid, air, ais, ait, oi, oid, oir, ois, oit*, are masculine, as—*balai, plaid, frais, air, trait, aloi, froid, encensoir, ostensor, anchois, droit, &c.*, except—*chair, foi, loi, paroi*, which are feminine.

8th, Nouns ending with *eu, ieu, u*, are generally masculine, as—*aveu, feu, dieu, lieu, individu, insu, tissu, &c.*, except *lieue, bru, gelu, glu, tribu, vertu*, which are feminine.

9th, Nouns ending with *au, eau*, are generally masculine, as—*étai, couteau, gâteaux, &c.*, except *eau*, (water,) and *peau*, which are feminine.

10th, Nouns ending with *o*, followed by one or more of the consonants, final, are masculine, as—*bord, croc, don, or, (metal,) dos, flot, fort, pot, pont, &c.*, except *dot*, which is feminine.

11th, Nouns ending with *i*, followed or not by one or more of the consonants, final, generally are of the masculine, as—*abri, ennui, étui, épi, lundi, bruit, lit, puits, &c.*, except *fourmi, houri, nuit*, and *envi, infini, merci*, in the adverbial expressions—*à l'envi, à l'infini, à-la merci*, which are feminine.

12th, Nouns ending with *ou*, followed or not by one or more of the consonants, are masculine, as—*bijou, matou, trou, croup, coup, couts, tour, délour, bourg, &c.*

13th, Nouns ending with *u*, followed by one or more of the consonants, are masculine, as—*aqueduc, but, tribut, pus, turc, &c.*, except *puc*, which is feminine.

14th, Nouns ending with *age, uge, acle, ême, aume, ôme, isme, iste, êne, ône*, are masculine, as—*adage, age, (a year,) héritage, déluge, tabernacle, baptême, diadème, baume, dôme, chisme, antagoniste, pêne, trône, &c.*

15th, The name of each metal is masculine, as—*acier, arsenic, airain, bismut, fer, étain, or, argent, platine, &c.*, except *plombagine*, which is feminine.

16th, The name of each character or letter of the alphabet, is masculine, as—*l, m, n, s, x, y, z, &c.*; some except the letter *h*.

17th, The name of each season of the year, of each day and month, is masculine, as—*printemps, été, automne, hiver, le lundi, le dimanche, Mai, Juin, &c.*; some except *automne*.

18th, The name of each fruit tree, or fruit plant, is masculine, as—*pommier, poirier, prunier, cerisier, fraisier, frumboisier, figuer, &c.*, except *ronce* and *épine*, which are feminine.

19th, The name of each mountain is masculine, as—*le Caucase, l'Etna, le Mont-réal, le Parnasse, &c.*

20th, The name of each adjective used as a substantive, is masculine, especially of such adjectives as mark proportion and distribution, as—*le rouge, le noir, le bleu,*

le blanc, le beau, l'agréable, le vrai, le faux, &c.; le deuxième, le cinquième, le double, le triple, &c.

21st, The name of the infinitive of each verb, of each adverb and proposition, used as a substantive, is masculine, as—*le déjeuner, le dîner, le souper, le parler, le peu, le trop, le pour, le contre, &c.*

22d, As a summary of the preceding rules, the following, but too general, rule, may serve to guide in a great measure, viz:—

Nouns ending with a consonant, preceded by a vowel, are masculine, as—*lacet, chef, décret, échec, fer, julep, sel, hymen, nez, examen, mur, serment, dîner, purgatif, ratelier, vigneron, fouet, plaisir, coq, silex, &c.*, except *collation, caution, cuiller, clef, dot, fuson, faim, fin, leçon, liaison, maman, maison, mer, main, nef, saison, toison, puc, &c.*, and the generality of substantives ending with *ion, son, zon, and x*, which are feminine.

The following nouns are masculine, contrary to what is very often observed in vulgar language, viz:—*Abri, abîme, abrégé, accord, accueil, argent, or, étain, acier, airain, aimant, accent, accident, acharnement, acre, écol, agaric, accroissement, acte, affront, accès, age, agrément, agrandissement, aigle, avis, alun, amadou, aubier, alvéol, alpha, aloès, uloi, anthrax, aliment, alphubet, amas, amour, angelus, appartement, amusement, ameublement, apprentissage, arc, arc-en-ciel, apologue, apostème, apostume, archet, argent, art, arrêt, étable, arrérage, arrangement, article, artifice, assemblage, assoupissement, assortiment, ascendant, asbeste, asile, astre, astérisque, aspect, atout, attachement, atours, atlas, atel, avenir, avantage, avènement, bol, aviron, anneau, anniversaire, amict, almanach, ambre, apanage, dollar, éveil, élan, étui, envoi, emploi, ergot, ermitage, hypocondre, hymen, examen, hypogastre, éclat, éclair, écho, éclaircissement, écran, écrin, écrou, écrit, écriteau, écu, écroulement, éboulement, éboulis, écueil, échafaud, édit, effet, égard, éloignement, éloge, emboupoint, amulette, armet, arrête, aromate, arpentage, empire, embarras, entonnoire, élang, élançon, élément, emplâtre, estramaçon, estropiat, exemplaire, exemple, étal, épiderme, derme, inventaire, appui,*

éphod, ennoie, émail, érable, étanchoir, étain, éteignoir, étendage, étendard, apogée, pèrgée, élyse, étendoires, étambraie, étai, clavicule, dialthée, dialecte, érysipèle, érynge, ers, foie, grude, harnais, habillement, hameçon, herbage, honneur, iota, hémisphère, héritage, hotel, lobe, hospital, hommage, horison, lobule, hymne, incendie, indice, intérêt, ivoir, hasard, interval, instinct, nuage, obstacle, intistin, épiploon, œsophage, tubercule, péritoine, périoste, pylore, péricarde, périnée, reptile, obsèque, extérieur, intérieur, équilibre, ours, office, ombrage, opprobre, otage, oremus. orifice, organe, exode, exorcisme, ornement, orgueil, exorde, oubli, oripeau, orpiment, orgasme, orle, orne, manipule, oreiller, orage, lut, hémisphère, couroir, encensoir, ostensor, enfer, usage, orgue, or, oracle, orteil, outrage, globule, encan, luth, engagement, encouragement, endroit, engin, enterrement, étrelien, éperon, épi, esculier, équipage, erratum, escabeau, étage, étai, événement, évangile, essieu, excès, période, tube, espoir, égarement, emportement, estomac, essai, essui-main, établi, étalage, onguen, oubli, outil, outrage, ouaiche, obituaire, espace, appareil, waggon, péridot, meeting, prêche, punch, sleigh, pouding, sigard, insu, préparatif, exil, vivres, ut, &c.

FEMININE SUBSTANTIVES.

1st, Nouns ending with *e*, mute, preceded by another vowel, generally are feminine, as—*envie, morale, lieue, plaie, roue, entrée, oubliée, maladie, ivraie, oie, régie, partie, pluie, ortie, otalgie, proie, dulie, hyperdulie, latrie, sortie, soie, &c.*, except *foie, ennoie, génie, étambraie, parélie, par-apluie, impie, périhélie, incendie*, and a few proper names, as—*Ananie, Brodie, Majendie, Messie, Malachie, Tobie, Zacharie, &c.*, which are masculine.

2d, Nouns ending with *ée* (the first of which is acute and the last mute,) generally are feminine, as—*entrée, donnée, année, armée, arrivée, diarrhée, denrée, panacée, beurée, galée, airée, cornée, uvée, &c.*, except *apogée, athée, athénée, dialthée, borée,*

caducée, corée or *chorée, coriacée, camée, brachynée, dichorée, céphée, colysée, coryphée, élysée, gynécée, hyménée, lycée, musée, mausolée, odysée, prytanée, pygmée, périgée, pirénée, timée, trochée, trophée, scarabée, yankée*, and generally proper names, as—*Egée, Elisée, Enée, Machabée, Mérovée, Nérée, Nicée, Persée, Prothée, Thésée, Timée, Zachée*, &c., which are masculine.

3d, Nouns ending with *e*, mute, final, are feminine, as—*cousine, médecine, capote, pente, ville, feuille, famille, église*, &c.; but this rule is very general, and suffers many exceptions, too numerous to be mentioned here.

4th, Nouns ending with *ion*, about three hundred in number, are generally feminine, as—*action, alluvion, nation, occasion, cession, session, passion, religion*, &c., except *camion, fion, curion, décursion, ischion, billion, croupion, amnion, paltérion, ectropion, histrion, tabellion, million, trillion, quatrillion, quintillion, sextillion, lion, rhyncopriion, rabellion, fanion, scion, saccellion, scéliion, sacriion, tenaciion, taxodion, tharjétiion, thamniion, hypomochliion, hypopion, orion, thaspion, thériidion, thucion, thymion, tiphion, trémion, trichinion, tubilion, urion, vinalion, xanthion, xénodochion, acromion, alérion, anthitiion, lampion, procilliion, ardéliion, bastion, gabion, gavion, galiion, talion, hypotrachéliion, ilion, nion, irion, léontopodion, laicoïion, lignyidion, lirion, manichordion, notognidion, nictériion, oncidion, oncotiion, orpharion, oscabriion, otion, exylobion, panarion, pédaliion, pénicilliion, pérantériion, péristédiion, péristomion, phébaïion, phormion, philladiion, picridion, pillurion, plocamiion, porphyriion, proauliion, ptéridion, ptérigodiion, ptériion, ptérygodiion, pyrénion, pyridion, hypomochliion, scion, satyriion, embryon, septentrion, chorion, scorpion, champion, morpion,*

taudion, pilidion, matafion, chorion, horion, tabellion, collurions, hippion, gélidion, spathion, glattidion, gorgonéion, gymnastérion, gynérion, helcydrion, hélénion, hélotion, héroditions, which are masculine ; likewise—*amphitryon, amphictyons, alcyon, hydropityon, lamproyon, mayon, clayon, noyon, procyon, rayon, sayon*, which are masculine.

5th, Nouns ending with *x*, final, preceded by a vowel, generally are feminine, as—*chaux, noix, paix, toux, voix*, &c., except *borax, défaix, cortex, anthrax, apex, faux* (le) *crucifix, calx, faix, porte-faix, porte-voix, aulx*, (the plural of *ail*, a bulbous plant,) *flux, reflux, murex, silex, index, six, dix, deux*, (le) *préfix, phénix, hydrothorax, taux, storax, thorax, styrax*, which are masculine.

6th, Nouns ending with *tié*, or with *é*, acute, final, preceded by *t*, are feminine, as—*amitié, acerbité, moitié, bonté, pitié, stabilité, santé, qualité, quantité, moitié, faculté, fatalité, dignité, exiguité, calamité, activité, ténacité, sureté, instabilité, générosité, solidité, prospérité, prodigalité*, &c., except *arrêté, été*, (summer,) which are masculine.

In words wherein *é* is preceded by another consonant than *t*, they generally are masculine, as—*caffé, abrégé, galé, lé, sené, beurré, péroné*, &c.

7th, Nouns ending with *son* or *zon*, preceded by a vowel, generally are feminine, as—*chanson, prison, salaison*, &c., except *blason, diapason, horizon poison*, which are masculine.

8th, Nouns ending with *eur* or *eure*, generally are feminine, for inanimate objects, as—*chaleur, lueur, frayeur, douleur, peur, sueur, heure*, &c., except *beurre, feurre, lesteur, leurre*, &c., and generally such nouns as imply an action.

9th, Nouns ending with *ance* or *anse*, with *ence*

horion, lathion, glathion, glathion, hel-
nerion, hel-
 which are
nphictyons,
on, clayon,
 are mascu-

eceded by a
aux, noix,
aix, cortex,
faix, porte-
l, a bulbous
x, six, dix,
taux, sto-
e.

acute, final,
f, acerbité,
nté, qua-
é, dignité,
reté, insta
prodigalité,
 ch are mas-

her conson-
 as—*caffé,*
 .

eceded by a
on, prison,
n, horizon

generally
 —*chaleur,*
reure, &c.,
c., and ge-

with *ence*

or *ense*, generally are feminine, as—*balance, anse, danse, &c., conscience, défense, &c.*

10th, Nouns ending with *aille, eille, elle, iole*, are feminine, as—*paille, oreille, chandelle, fiole, &c.*

11th, Nouns ending with *ille, ville, eville*, are feminine, as—*famille, ville, aiguille, anguille, feuille, &c.*

12th, Nouns ending with *ace, asse*, are feminine, as—*place, grimace. paillasse, liasses, &c.*

13th, Nouns ending with *isse, ise, osse, ize*, are feminine, as—*réglisse, église, bise, bosse, crosse, &c.*

14th, Nouns ending with *ure*, are feminine, as—*confiture, coulure, compure, oulture, frisure, pe-*
lure, &c.

15th, The names of holy days are femine, as—*la Saint Jean-Baptiste, la Saint Michel, la Tous-*
saint, la Saint George, la Saint Louis, &c.

16th, The names of countries, of kingdoms, and provinces, are feminine, as—*l'Amérique, la France, la Grande-Britagne, l'Ecosse, l'Irlande, la Suisse, la Caroline, &c.*, except *le Canada, le Mexique, le Danemark, le Chili, le Portugal, le Pérou, le Texas, le Paraguay, le Péloponèse, le Caire, &c.*, which are masculine.

The following nouns are feminine, contrary to what is often observed in vulgar language, viz:—

Aigle (ensign,) *araignée, auge, aire, aine, arrhes, chrysalide, collation, caution, charpie, dé-*
lice, donnée, dot, ivraie, artère, anse, eucharistie,
paroi, oie, outarde, molécule, prérogative, relique,
retorte, nuque, plage, plèvre, ponacée, gentiane,
médiane, limace, merci, merveille, sentinelle, fibre,
vertèbre, ténèbre, tarrière, trachée-artère, office,
 (place to deposit the dishes,) *orgues, satire, pendule,*
ronce, vésicule. &c.

Besides, there are substantives which admit both genders, according to the meaning or number in

which they are used, viz :—1st, *amour, délice, orgue*, which, in the singular number, are masculine, and, in the plural number, feminine, as *amours, délices, orgues*. 2d, *aigle, aune, office, orge, pendule, satire*, which change their respective gender according to their particular application, which is easily learned by practice. 3d, *Gens, personne, rien*, which change their gender according to the situation they occupy relative to other words in the same sentence. 4th, Many other words have two genders, but they are too numerous to be mentioned in this place.

THE END.

ERRATA.

PAGE.	INSTEAD OF	READ
24	were the letters,	were the final letters.
45	<i>indigne</i> ,	<i>indigne</i> .
52	except <i>r</i> and <i>s</i> ,	except <i>l, r</i> , and <i>s</i> .
54	<i>C</i> before <i>a, d, u, l, r, t</i> ,	<i>C</i> before <i>a, o, u, l, r, t</i> .
56	<i>ignition</i> ,	<i>agnation</i> .
62	<i>plaisir</i> ,	<i>plaisir</i> .
63	<i>enrelacs</i> ,	<i>entrelacs</i> .
64	<i>prefect</i> ,	<i>préfect</i> .
—	<i>clere</i> ,	<i>clerc</i> .
65	<i>archis, prêtre</i> ,	<i>archiprêtre</i> .
66	except in these expressions,	except <i>cid, éphod</i> , and in these expressions.
70	<i>E</i> preceded,	<i>E</i> followed.
74	<i>guêpe</i> ,	<i>guêpe</i> .
—	<i>gibel</i> ,	<i>gibel</i> .
79	<i>pomté</i> ,	<i>comté</i> .
80	<i>calomne</i> ,	<i>colonne</i> .
—	<i>immédiat</i> ,	<i>immédiat</i> .
—		The word <i>hymne</i> 5 lines above.
84	<i>psyche</i> ,	<i>psyché</i> .
87	<i>barboteur</i> ,	<i>barboteur</i> .
92	<i>visceral</i> ,	<i>viscéral</i> .

, *délice*, or-
e masculine,
amours, *dé-*
orge, *pen-*
ective gender
on, which is
s, *personne*,
ng to the situ-
s in the same
ave two gen-
mentioned in

letters.

d s.
u, l, r, f.

od, and in these

ne 5 lines above.